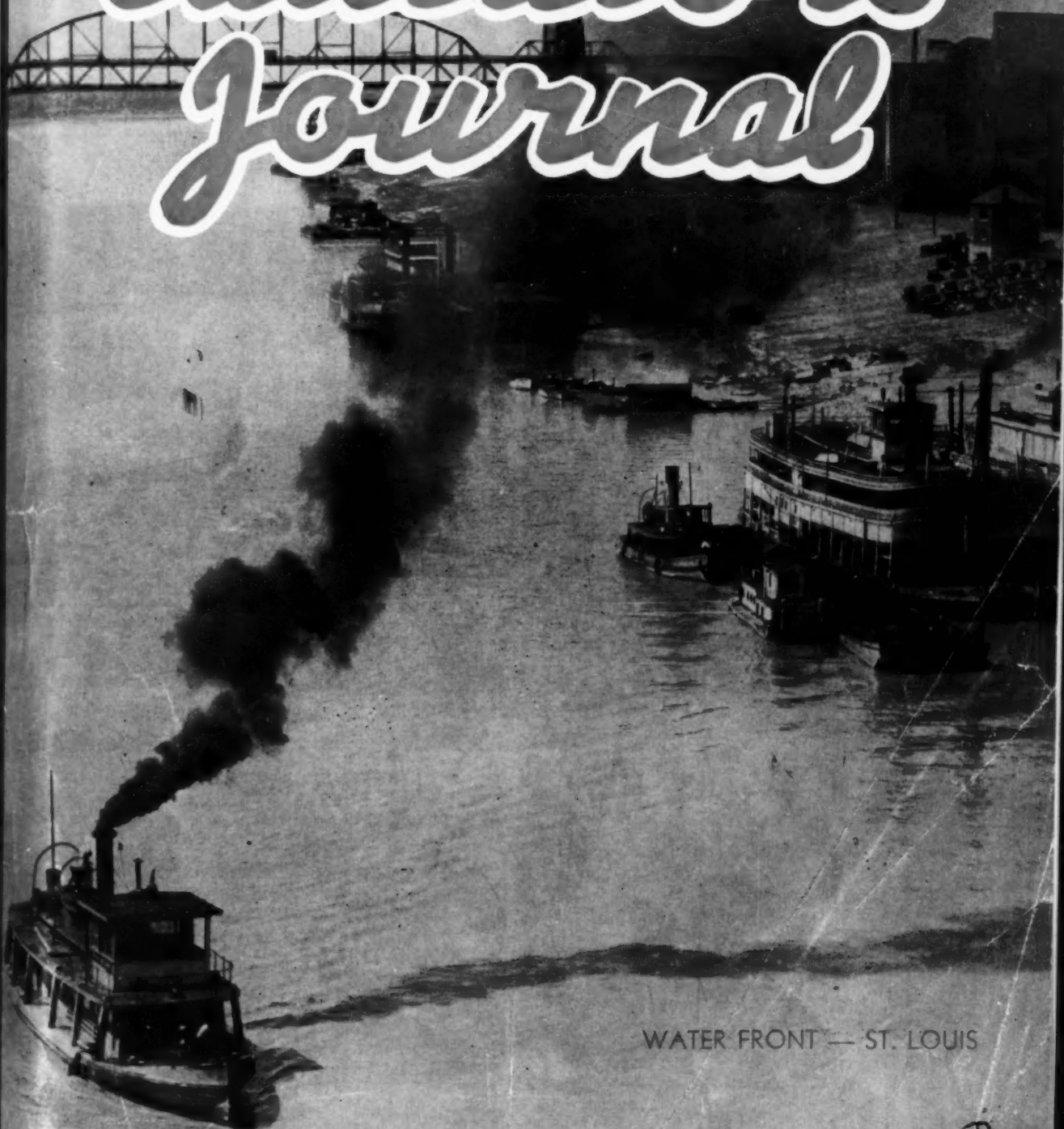


Vol. 36, no. 3
JANUARY 1950

F. 14 1950

Music Educators Journal



WATER FRONT — ST. LOUIS

Day
1950

*Music
in
the
schools*

for teachers

*for grades
1-6*

*the best
in
school music*

The substance of hope ...

In many cultures, men have taken time in the dead season of winter to reaffirm their hope and faith that there will be a fairer day.

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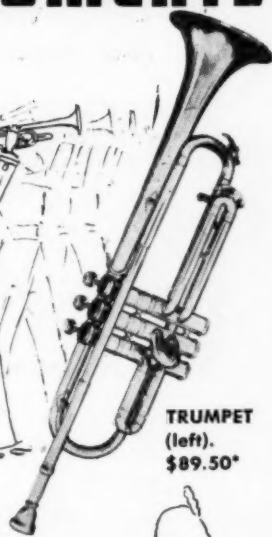
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THE TITLE-PAGE PICTURE

ST. LOUIS OPERA HOUSE will again be the scene of a series of convention sessions and festival events March 18-23, when music educators from all parts of the United States and other countries will assemble in St. Louis. The 1950 convention (thirty-first meeting, twelfth biennial) will be the fifth held in St. Louis. The first was in 1912, and succeeding meetings convened in St. Louis in 1919, 1938 and 1944. Many readers of this issue of the Journal will recognize the title-page picture, which was made in March 1938, and shows, on the stage, the National High School Orchestra, and, standing on the orchestra pit elevator, a group of college choirs, massed to sing with the orchestra. If you attended the concert, do not be

disappointed if you cannot find yourself, since the picture on page 1 and the "wrap-around" on page 68 show only two segments of the original photograph made by Eugene Taylor.

The Opera House is one of some forty auditoria, assembly halls and committee rooms in the St. Louis Municipal Auditorium—known by local citizens as Kiel Auditorium. Seating capacities range from less than 100 to 11,500. And speaking of seating—there will be a comfortable lounge provided by the MEEA in Exhibition Hall for conventioners who wish to sit down and rest.

For details regarding the convention program refer to pages 24 and 25.



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Bulletin Board

EDUCATIONAL POLICIES COMMISSION in its thirty-fourth meeting at Rye, New York, October 6-8, released a statement re-emphasizing and expanding certain of the recommendations contained in its statement published last June entitled "American Education and International Tensions." The earlier publication, telling how the schools can help to equip us to live in a world marked by international cleavage and help shape policy toward the achievement of a durable and just peace, has been augmented to say, in part: "(1) Citizens should condemn the careless application of such words as 'red' and 'Communist' to teachers and others who merely have views different from those of their accusers . . . (2) State laws requiring special oaths for teachers, or laying down detailed prescriptions for the school curriculum, or establishing uniform tests and criteria of loyalty impair the vigor of local school autonomy and thus do harm to an important safeguard of freedom in education. (3) The schools should continue with vigor their programs for giving young citizens a clear understanding of the principles of the American way of life and a desire to make these principles prevail in their own lives and in the life of their country. Educational programs should develop a greater measure of national unity among the many groups in the population of the United States. (4) The schools should also try to help resist exaggerated fears which tend to rise in periods of heightened tensions. While the dangers of atomic energy should not be concealed, they should be calmly faced. . . ."

Educators are urged to further promote the ideas stated by requesting their school or college libraries to order copies of "American Education and International Tensions"; by suggesting that their local boards of education purchase copies for distribution among board members, administrators, and teachers; by including the title in reading lists for teachers-in-training; by citing the statement in addresses and articles, and by planning discussion meetings on the theme of education's responsibilities in the face of international tensions. Copies may be obtained from the Educational Policies Commission, 1201 Sixteenth Street, N.W., Washington 6, D. C.

TWENTIETH INSTITUTE FOR EDUCATION BY RADIO will be held in Columbus, Ohio, May 4-7. It is suggested that room reservations be made early at the Deshler-Wallick Hotel (headquarters for the Institute) or the Neil House, Fort Hayes Hotel, or Southern Hotel. For further information, persons may write to I. Keith Tyler, Director, Institute for Education by Radio, Ohio State University, Columbus.

PI LAMBDA THETA, National Association for Women in Education, is again this year announcing the granting of two awards of \$400 each for significant research studies on "Professional Problems of Women." An unpublished study may be submitted on any aspect of women's professional problems and contributions, either in education or in some other field. Three copies of the final report should be submitted to the Committee on Studies and Awards by June 1; further information will be supplied upon writing to the Committee's chairman, Alice H. Hayden, University of Washington, Seattle 5.

UNIVERSITY OF ILLINOIS is now hearing music "lost" for 200 years—written for the viol, an antique stringed instrument. The retrieval was possible because the University has recently acquired a set of five modern viols, hand-made in Cleveland by the American violin maker, Thomas Smith, who followed specifications based on measurement of antique viols. Believed to be among the first modern sets of viols owned by a university, the viols are being used at Illinois as a practical supplement to the course in history of music. Since only a few antique viols remain in existence and none are in the matched sets or "consorts" for which the music was written, musicians have been unable to play the ancient viol music until the modern viols were constructed.



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3. Soon one mornin' death comes creepin'	*Full, mixed	9855	22

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2. Oliver De Lancey	Full, men's	9862	22
3. Abigail Adams	Full, mixed	9876	30

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1. Loch Lomond	*Full, mixed	9859	16
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2. Polly-Wolly-Doodle	*Full, mixed	9854	18

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If I got my ticket, can I ride?	*T.B.B. *a cappella	9852	18
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BERGEN SYMPHONY SOCIETY, Bergen County, New Jersey, was recently incorporated as "an intercommunity training ensemble to prepare its members for professional work and to encourage enjoyment in good symphonic music." Concerts with repertoire of the modern symphony orchestra are scheduled in various cities and townships of the county, and membership is open to any performer on an orchestral instrument who can qualify through an audition. Otto Radl is conductor and Alfred Human, former editor of *Musical Digest*, is president of the society; Arthur A. Hauser and Joseph A. Fischer are vice-president and secretary-treasurer, respectively.

BAND COMPOSITION CONTEST carrying a \$150 prize for the winning work is being sponsored by Columbia University, New York City. The competition will be for brass octet in the form of a concerto or suite, not to exceed ten minutes playing time and not to have been performed publicly. The combination of instruments will be left to the discretion of the composer, but the instrumentation shall be selected from the following: trumpet (cornet), French horn, trombone, euphonium (baritone), and bass tuba. Separate parts for each instrument must be submitted with each score to the Columbia University Band by September 15, 1950.

IN-SERVICE Music Education Conference. One of the recommendations made by the Elementary Curriculum Consultants Group at the MENC Southern Division Convention held in Tampa last Spring was that state chairmen ask the assistance of college and university groups in providing in-service music education conferences for classroom teachers. The Atlanta Division of the University of Georgia became one of the first institutions in the Southern Division to carry out this recommendation, when Michael McDowell, director of music, Atlanta Division, University of Georgia, and Floyd Jordan, director of the AATES, were hosts to teachers in the Atlanta area at a two-day Music Education Conference. Gladys Tipton, University of Tennessee, served as consultant, and other Conference leaders were: Jennie Belle Smith, University of Georgia, Athens; Virginia Schwatel, Trion; Dorothy Hulbert, Augusta; Catherine Jaimeson, Augusta, and Earluth Epting, Atlanta. Anne Grace O'Callaghan, President of the MENC Southern Division, was a special guest.

OHIO COMMITTEE ON RADIO IN MUSIC EDUCATION is sponsoring the Oberlin Radio Young Artist Series program which began Sunday, October 23, and is being broadcast from 1:45 to 2 p.m. Eastern Standard Time each Sunday afternoon for twenty-six weeks. The programs, on the college and university level, over Mutual Broadcasting System originating station WHK in Cleveland, are intended to further "by radio the development of soloists and small ensembles . . . by alternating woodwind, vocal, string, and brass ensembles, with soloists featuring the different types of instruments in these four divisions." In addition to the variety gained by alternation of programs, "busy faculty members have to be responsible for only one program a month, giving adequate time for tape recordings, timing, and student motivation for the perfecting of detail which radio performance inspires."

Of the Ohio Committee's objective, Chairman Don Morrison, Conservatory of Music, Oberlin College, writes: "We hope to further capitalize and use for music education the miracle of radio transmission; to realize that for the grade, high school, or college student, radio is a supreme motivation; in search out, and to place on public record, new FM stations that will participate with schools in recording and broadcasting their programs, and to give brief histories of their program directors. We hope also to further the cause of the strings, and of solo and ensemble playing and singing, by organization of Radio Young Artist Clubs for colleges and universities; Radio Young Players and Singers Clubs for the high schools, and Radio Young Performers Clubs for the grades. (Heleen M. Hannen has been a forerunner in this field.) The college-level Radio Young Artist Clubs, our principal project for 1949-50, represent a revival of OMEA Radio Committee programs carried over Station WHK

(1929-39) . . . We believe if carefully done the Series can develop into an educational program that could hold its own with the professional standard thirteen-week-series pattern of sustaining programs."

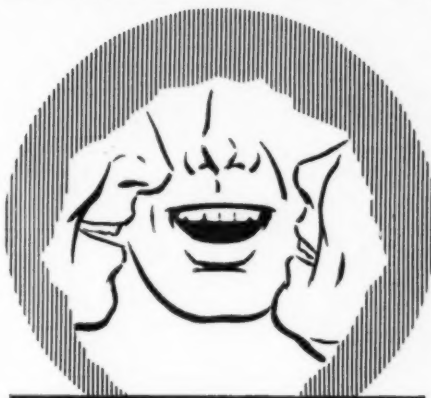
For the OMEA Convention, the Radio Committee planned a Radio Section Program for Friday morning, December 2, in Hughes Hall, Ohio State University, Columbus. Under the title and subtitle "Radio in Classroom Music Teaching: a clinic of music lessons presented by WBOE, Cleveland Schools Radio Station," the program consisted of (1) an exposition of broadcasting to a classroom, with the audience acting as the class for three condensed lessons, and (2) a panel discussion on program types and questions from the audience. Russell V. Morgan, directing supervisor of music, Cleveland Public Schools, the Cleveland members

CONTINUED ON PAGE FIFTY-FIVE

Advertisers Index

Alfred Music Company, Inc.	54
Armstrong Company, W. T.	49
Associated Music Publishers, Inc.	53
Audio-Visual Aid Company	51
Belwin, Inc.	56
Big 3 Music Corporation, The	32
Birchard & Company, C. C.	Back Cover
Boosey and Hawkes, Inc.	62
Boston Music Company, The	52
Boston University College of Music	61
Boston University, Summer Term	44
California Test Bureau	58
Chappell & Company, Inc.	58
Chart Music Publishing House	52
Clark-Brewer Teachers Agency	49
Collegiate Cap & Gown Co.	56
Conn, Ltd., C. G.	7
Cundy-Bettoney Co., Inc., The	46
Eastman School of Music	61
Educational Music Bureau, Inc. Cover Three	
Elkan-Vogel Company, Inc.	36
Fischer & Bro., J.	44
Gamble Hinged Music Company	11
Ginn and Company	12
Hall & McCreary Company	55, 61
Handy-Folio Music Company	54
Haynes Company, Wm. S.	49
Kjos Music Company, Neil A.	40
Kratt Company, Wm.	45
Linton Mfg. Company	54, 57
Lorenz Publishing Company	42
Lyon & Healy, Inc.	3
Marks Music Corporation, Edward B.	43
Mills Music, Inc.	41, 47
Mills Studios, The Chesley	46
Montell Foundation	46
Music Educators National Conference	55, 67
National Church Goods Supply Co.	56
New York State Music Camp, Inc.	54
Northwestern University School of Music	30
Oberlin Conservatory of Music	50
Operadio Mfg. Company	10
Peery Products Company	11
Potsdam State Teachers College	44
Radio Corporation of America—	
RCA Victor Educational Services	39
Rayner, Dalheim & Company	54
Remick Music Corporation	28
Reynolds Company, Inc., F. A.	45
Rizzuto & Son Co., Frank M.	52
Robbins Music Corporation	48
Rubank, Inc.	46
Saltman School of Modern Music, Phil	56
Schirmer, Inc., G.	9
Schmidt—International, Inc., Oscar	40
Schmitt Music Company, Paul A.	50
Shawnee Press, Inc.	8
Silver Burdett Company	Cover Two
Story & Clark Piano Company	55
Symbol Rhythm Band Scores	46
University of Minnesota	57
Vega Company, The	56
Weaver Piano Company	48
Wenger Music Equipment Company	56
White Company, The H. N.	36
Who Is Who in Music, Inc., Ltd	57
Willis Music Company	36
Wood Music Co., The B. F.	57
Wurlitzer Company, The Rudolph	5

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Music Influences Classroom Discipline

KATHARINE SCOTT TAYLOR

A SMALL CHILD cannot sit still very long. His ability for quiet work varies with the day and the hour, with his freshness for his work and his confidence in his ability to perform it, with his security in the group and with his teacher. When twenty or thirty of these little dynamic variables are put together in a room and kept there for five hours, something has to happen. When each of these children is constantly subjected to the pressures of group tension, when the smallest situation can be the source of an emotional crisis for some child in her class, no teacher, however skilled or sympathetic, can be aware of each child's status at every moment of the day.

For several years, I have worked with first-graders who are children of migratory workers. All the circumstances of these children's lives serve to make such a class almost a discipline laboratory for any teacher. The families are crowded; many live in one-room shacks and still others live in tents. Both parents work in the fields through the day and leave too early to be sure that their children have adequate breakfasts. Those children who have breakfast with their parents eat so early that they are ravenous before school has even opened in the morning. They are sleepy by ten o'clock, because they have stayed awake in their crowded homes to listen to the adults.

In most homes an absolute dictatorship prevails. A mother who works ten hours in the fields has no energy or time left to be patiently reasonable with six or eight children when she comes home. She gives orders, and retribution is swift and sure when they are not immediately followed.

These children move from school to school, never having an opportunity to establish a place for themselves with either their teachers or their classmates. They are insecure at home and even more so at school. The hardy become openly aggressive; the timid become more timid and shrink into complete retirement. The most troublesome middle ground is "touchiness," and from this group come the "tattletales," and the children who cry at the smallest slight and so gain the momentary recognition of their teachers and classmates.

Early in my first year, I began using music with these children as a kind of desperate, ultimate step.¹ Because I was a new teacher, I viewed this experience, at first, as just a very thrilling opportunity to share my enjoy-

ment of music with the children. When I could begin to breathe and to relax from the terrifying responsibility of launching twenty-five academic careers, I began to listen to other teachers talk. Soon I came to suspect that the use of music, which had seemed just a very pleasant and interesting part of my classroom routine, had an important function which I had overlooked.

Other teachers told me of those "days." How the little demons had practically carried off the room that day. How Tommy had broken loose again just after he had seemed to tame down. How the children simply couldn't sit still, and wouldn't stop talking long enough to hear directions.

Immediately, I assumed that I must be doing something wrong. Because I was not aware of having such "days," I must be expecting too little. What was expected of children in the first grade? Were they never supposed to talk or to walk around? Mine could sit quietly through the period when other groups were reading. Of course, they knew that they could get up and move around between times.

It always took some pressure from everyone to show the new children when we could and could not talk, but they learned our system quickly. So few children stayed with us all term, and so many had had the experience of being "new" in our room, that the children felt a social responsibility to each new child to teach him our standards of conduct.

Just as a reading group finished, I would slip a record on. Sometimes the children did not want to be "soothed" right then; they really wanted to shout and run around the building. We compromised. I gave them the kind of music to which they could get up and really move around: skipping music, like the last movement of Mozart's *Quintet in G Minor*, that would compel every child to do something; or a good, brisk march like the one from Prokofiev's *Love for Three Oranges Suite*.

Our music never took time away from our work. The changing of reading groups is always attended with some confusion; we covered the confusion with something pleasant and worthwhile and came to new tasks relaxed. Groups knew when it was their turn to read and were in their chairs when the music ended. Those who had just finished were back at their tables when I came to explain their seat work to them. Anyone can sit still more easily if he knows about how long he will have to do it and that there will be a pleasant release from his self-control when it is over. [TURN THE PAGE]

¹This work was discussed in Mrs. Taylor's previous article, "An Autochthonous Approach to Music Appreciation," in the February-March 1949 issue of the JOURNAL. This second article continues the absorbing story of the effect of music upon "her" first-graders—the children of migratory workers.

Granted, there were days when this system failed. But they were, more often than not, the failure of the teacher to plan her work satisfactorily and not the fault of her class or their organization. And such days were exceptional. For the most part, I could work with a reading group without more than an occasional routine glance at the rest of the class to reassure myself that nothing disastrous was happening.

No one who enjoys working with small children can believe that any child really wants to be naughty. Children are hungry to be accepted and loved and given attention for their achievements. But they are children, and as such they have nervous systems which lack our adult control. The first expression of their failure at control is the wiggle, which we all find so distressing. And a wiggler needs company, once he has begun to wiggle. He wants his neighbors to wiggle with him, and we all know how devastatingly infectious the wiggle is.

If the wiggle is a congenital ailment of childhood, the wise adult must learn to cooperate with the inevitable. Let us agree on an acceptable way to wiggle. My children discovered this way for themselves. Except for reading time, I used music as a kind of accompaniment for everything we did, without comment and with no special reverence. No one had to listen to it, and no one had to go on with anything else if he just wanted to sit for a minute or two and enjoy a passage that had a special appeal for him at just that moment. No one had to sit still to the music, either. Each child was responsible for his own pressure gauge.

If he were writing and a nice snatch of melody suggested something to him, a child could get up and take three turns around the room and go on with his work. He knew that this was allowed, and he did it just when he had to. He did not waste his time. You see, contrary to many adult opinions, the child enjoys writing and he really wants to learn to write better. He is willing to practice. At a specific time, though, something may be troubling him and he may need to move around. He could poke his partner with a pencil and start a fight, but it is more fun to pretend for a second that he is a horse and then continue his writing job. He can write better and faster when he is comfortable.

The situation is the same with art. If a child is finger-painting and there is music, he can make his arms go with the rhythm of it. Sometimes he hears something that has more significance to him than just rhythm, though, and his arms and fingers are not enough to express what he feels. If he can get up and act it out for just a second, he can sit there the rest of the afternoon and not want to do anything but paint. He doesn't have to smear something on his partner just to have something to do. He can make his strokes bigger with a brush, too, because he has to take in the sweeps of the music he is hearing. The music helps to make the whole experience of working with his hands in color and form just that much more exciting. And when he exults, or when something won't come out just the way he wants it to, he can wiggle.

Everyone knows what a line of hungry children on their way to the cafeteria can look and sound like. A line of singing children moves to its own music. No distraction can penetrate the children's concentration on their performance. It came to be a kind of game with

me to choose a song for the length of time we had to get across the grounds to the cafeteria door. I did not need to nag and fuss at the children to keep in a presentable line as we went along.

A supervisor visited my class about the middle of my first year. She told me that she was disturbed to find me becoming an autocrat. My children were too "good" for first graders, she said; small children don't work the way mine did unless they are held down by an adult. I am glad that she later saw my class when we were not reading, because she came to understand that they were anything but repressed, as she had assumed.

I considered her criticism seriously. Nothing could have been further from my intention than to repress any child. I had the fine ideal of personal freedom with discipline from within. I still have it, and I believe its realization is possible. I have learned to be less disturbed at finding a backslider in my midst, and I know that in any society there are occasions for emergency dictatorships.

After a few days of the *mea culpa* suffering, common to new teachers who are too earnest and too solemn, I began to defend myself to myself. Moreover, I began to defend my children. I assigned tasks and left the room. After a short absence, I would come back and find that most of the children had gone right along with their work. I stopped trying to stimulate their discussion of classroom regulations, and nothing changed. Common sense told me then—and experience has confirmed the belief—that children under pressure from above will explode if the pressure is relaxed at all. What pressure my presence constituted was lifted abruptly and frequently, and nothing happened.

It is always easier to explain a theory with an example than with an explanation. It is easiest if one picks a glaring example, and that is the kind Lloyd was. He was only one "problem," though he was my most stubborn and my most dramatically-satisfying success.

Lloyd had gone to school the year before in another district and was this year a repeater in the grade. He was an interesting-looking little boy when we got him cleaned up enough to really see him. His nose had been broken and had a little twist in the end, just where it turned up. He was freckled and he told me once that his grandmother had danced with the Cherokees. His sharp black eyes suggested to me that the relationship had not ended there.

At first, he never looked up if he thought I was looking at him. He hated adults, and he let me know from the beginning that the cold war was on. I soon found, to my despair, that he was the absolute leader of the class. He was a little older, and he had the school "know how" which the other first-graders lacked. More than that, he was so completely amoral in his actions and attitudes that he shocked and stunned his classmates into following him in his appalling acts.

To show me that he could read what the other children only guessed was real print, he wouldn't talk in the reading circle. I knew by his poorly-concealed excitement that he knew many things. By the time I could call on him to recite, he had remembered his pledge to hate me. The only time he talked to me during those first few weeks was to ask me why I had not played

CONTINUED ON PAGE FORTY-THREE

Music and the Public Welfare

DOAK S. CAMPBELL

MANY DISCUSSIONS that relate to the teaching of music are, unfortunately, defensive in nature. We who believe in the fundamental necessity for music in the lives of individuals and of peoples often find ourselves in the position of trying to justify its place in the curriculum. We rush to its defense when someone indicates that music is a nonessential frill in the educational program. In more recent times, we have been able to speak of its vocational possibilities, whereas, in former years, we had to be content with such values as "general culture," "personal satisfaction," and the ability to bring joy and satisfaction to others.

While all of these observations seem to be valid, our point is that too often they have been used as defenses against attack by utilitarian or other negative elements. But one does not find it necessary to go about defending the importance of teaching reading or writing or arithmetic, although we often devote much attention to the improvement of these essentials. We may well inquire, therefore, just why music finds itself so often in the defensive position.

To the ancient Greeks we are indebted for the designation of those arts and sciences that are essential to the welfare of the human race. They are the "liberal arts," which, being interpreted, means they are the great bodies of knowledge that tend to liberate, or set men free. The list usually includes: grammar, rhetoric, logic, arithmetic, geometry, music, and astronomy. A careful search of ancient literature fails to reveal any list of "minimum essentials" that does not include music. And, while explicit reasons for such inclusion are not found in the literature, the fact may be the more important since no reasons were assumed to be necessary.

Music is one of the most versatile, one of the most flexible, and, at the same time, most powerful of all the ways by which human beings express their thoughts and their emotions. It has the widest variety of instrumentation, running the entire gamut from the monotonous tympany to the superlative human voice. It is effective, whether carried by a single voice or instrument or by great massed bands or choruses. It leaps the barriers of linguistic differences. It knows no social or economic caste. It has the power either to create or to reflect the moods and the spirits of people. It is the common element in all the wide variety of concepts of heaven or the happy state after death.

If large numbers of our people, rich and poor alike, have the ability to produce or reproduce music according to their particular moods, they gain a great satisfaction which can scarcely be achieved in any other way. Their very participation in giving expression through music, either

alone or as members of groups, is a satisfying experience.

On the other hand, the enjoyment of music composed and produced by others is an experience that is well-nigh universal in its satisfaction—provided, of course, that we have the "educated ear." Through the marvels of modern recording, there is scarcely a limit to the variety of musical compositions that are easily available.

Granting all these things, just where do we relate music to the public welfare? Must we, by some chop logic or mental hocus-pocus, leap to the conclusion that music is essential to the public welfare? I believe the conclusion is inevitable and that no unsound reasoning is necessary to reach such a conclusion.

Let us examine, for a while, the basic elements—the "stuff" out of which the public welfare is made. What constitutes a free man, a free or liberally-educated individual? Certainly, one of the primary elements is that he possesses a basis of common understanding with other men. This, in turn, has its base in his ability to express his real self, to interpret the way he feels toward his fellow man. It is almost a truism to say that "to know your fellow man is to love him." Enjoying the same music tends to bring closer together those who hear it. It is in the very nature of music, that, being essentially a matter of harmony, it tends to produce harmony.

Another element that is related to the public welfare is that people must be free from tensions and frustrations. It is doubtful whether there is any other force quite so effective in releasing human tensions as is music. What comparable power can better prepare man for his contribution to the public welfare?

Perhaps we are beginning to see the day when music will have its greatest opportunity to contribute to the happiness of the world—to the *public welfare*. More of our people are hearing music than ever before. More are studying music. Music has received more recognition as a substantial socializing force than it has for centuries. Music is rapidly approaching a maturity that it has not formerly had in this country.

This increased interest in music presents a challenge of unusually great proportions to those who have the responsibility of teaching music to this generation of Americans. If our concepts are narrow and restricted, we may bungle our great opportunity to contribute on a large scale to the peace and happiness of the world. If we see music in its broader and larger possibilities and in its universal application, we may well expect to see in our day and generation its visible effects upon the public welfare. To do so, we must recognize at all times that we are the custodians and the purveyors of one of the most sublime gifts and one of the greatest powers that has been bequeathed to man by Almighty God.

Doak S. Campbell, President of The Florida State University, Tallahassee, gave the opening address at the 1949 MENC Southern Division Convention held at Tampa. This article is Dr. Campbell's digest of the address.

Music for Everyday Living

ARNOLD E. HOFFMANN

"THIS article has grown out of my work in training prospective music teachers in the use of the general music class at Florida State University, Tallahassee, and (formerly) at Miami University, Oxford, Ohio."

ONE OF THE MOST IMPORTANT and educationally-sound ideas that music education has come up with in a long time is the general music class. In theory, it is the perfect answer to the music educators' slogan, "Music for every child, and every child for music"; it is the means for seeing to it that music has meaning for everyone, including the tone-deaf child, the mechanical genius, the football-crazy athlete, or the slow-witted, maladjusted youngster.

Let's be honest and admit that ninety-eight per cent of the time, the general music class turns out to be the same old music appreciation class, of unhappy memory. It is often a required course, so that every child in school is shunted into it some time before he graduates—and there he sits, listening to records, making a stab at singing, and trying to remember until exam time what sonata form is. The truly-conscientious teacher may do careful research in the selection of records, so that the class hears only the very best music; he may simplify the presentation of sonata form until he feels that only a dolt would miss it. But I maintain that this is not, and never has been, the real purpose of the general music class. In our search for the answers to what should be the program for this kind of work, we go to clinics, workshops, conventions, etc., and find, not the answers, but the same dreary discussions which have gone on for a long time concerning the music appreciation class. It may have its face lifted and its name changed, but it is still the same creature.

What is the fundamental fault of this type of thinking? What is the thing that has discredited the old type of music appreciation, which was conceived in such a spirit of dedication to youth and to music? It is that we have put the cart before the horse. We have disregarded the basic starting point of all education, which is that we *begin with the child*. We wouldn't think of presenting advanced algebra in the fourth grade. We find it amusing to think of kindergartners studying world geography. Why, then should we expect the non-musical child, interested in practically everything and anything else except music, to enjoy sitting and listening to records? Or singing, even if the song is *Home on the Range*? In the general music class, we must start with the child and the child's interests, and not with the music!

Ideally, the general music class should be the core of the entire music program. Instead of being an addition to the performance groups, or an elective class for those

who miss out on membership in the performance groups, it should be the central unit—the heart of the music program from which all the other interest and performance groups stem. In this class, the student should be given an opportunity to find his special niche in music, if any. If he finds no such niche, he will still have a thorough understanding of the place of music in modern life, and he will have explored down many fascinating highways of interest which grew out of class projects.

Let us set up a possible class in general music, in a school which does not have one at present. We will assume cooperation from the administrator and other departments, and, as a start, we will open our class to anyone who is interested, regardless of class rank.

Our most obvious concern, once the necessary scheduling details are arranged, is what to present. This is the point at which we must remind ourselves of our principle of starting with the child. Where is the average adolescent's interest in music? If we are honest, we know that it is in "popular" music, or jazz. Let us, then, begin there.

How does the average adolescent enjoy jazz? He likes to dance, to hear it on the radio, to collect records, talk about personalities: Stan Kenton, Vaughan Monroe, Spike Jones, Fats Waller; he likes to attend personal appearances, join fan clubs, make up his own little jazz outfit. There are dozens of ways in which jazz fits into the life of youth. Regardless of the teacher's interests or tastes, this is where the student lives, musically speaking.



The teacher can capitalize on this jazz interest right from the start. The slightest bit of response or evidence of interest on the teacher's part will bring forth a deluge of information and material from the students. Pursue the history of the art of jazz, for it is an art. Study its styles and its reflections of contemporary society. For in spite of all of his seemingly-endless store of information about jazz, the average student would like to know just what be-bop is, how it differs from Dixieland, or swing, or ragtime. There is a common vocabulary of jazz terminology that is a fascinating side light of our language as well as our music. Perhaps a student whose interest is in languages would like to study up on this and report his findings in class. Another pupil with different interests might like to study the psychological and social aspects (of a city as large as New Orleans)

that would give rise to a completely new form of musical expression. Where did jazz come from, and where is it going?

✓ If we start with popular music, and don't let it run away with us, we can work easily into the more general field of Music as Entertainment—which, I think, is one of the two important phases of Music for Everyday Living, a title that gives us a much better indication of what we are working for.

When we have looked into the background and the uses of jazz, we can lead into a study of recreation in general. This again is the student's interest. What is good recreation? What is poor recreation? And are there important differences between recreation and entertainment? The teacher would do well to bear in mind some of the cardinal principles of sound recreation: participation, permanent value, compatibility to mental and physical health, good social contacts, renewal of mind and body, etc. Careful guidance of class discussions on recreation will bring out these and other points, which might be put on the board with check marks for the various uses of music in different phases of recreation. Incidentally, this is the point in the class where the student whose only interest is in athletics will have a chance to shine, and perhaps make some very sound contributions to the class.



As an adjunct to the work on Music in Entertainment, time can be spent on music from musical comedies and Broadway shows—some of it being music of a very high order—and the increasingly popular folk music of such performers as Burl Ives. This is the place also to introduce singing games, or folk dances, if that term has not been given a connotation which will spoil its charm. The class as a group might do some square dancing, or some of the simple European costume dances, or have demonstrations by interested groups picked out of the class.

The transition from Music in Entertainment to Music in Our Serious Thoughts, our other main area of interest, should be fairly simple, if we keep in mind again that we are always starting where the child is, not where the teacher wants him to be.

Psychologists tell us that at the adolescent period of a person's life he is most concerned with ideals, and goes through a powerful and disturbing series of conflicts about the serious phases of his life, no matter how deeply the conflict may be covered up with a veneer of lightness. The young adolescent is interested in love, seriously, and is often very much disturbed about the flippant way in which it is treated, in literature and in music. Instead of trying to crush these natural traits, we can help him to see that his idealism is most desirable and that his serious concern for serious things is an important thing.

For instance, we can compare various treatments of the subject of romantic love, in jazz and in classical music. It is easy to show the humorous, almost burlesque treatment of the subject of love in jazz music, with its oversimplified "poetry," its subjective, detailed descriptions of the lover's broken heart, etc. From there, we go on to explore other types of music to find their treatment of the same subject. Find great poetry, set to great music, and study the relationship of one to the other. In truly fine poetry, we find the most profound and lofty expressions of the deepest emotions of the

human race. When this, in turn, is set to appropriate music, we find the arts of literature and music at their best.

As we study, we see that both kinds of music—or all kinds of music—have a place in our lives. It is the purpose of the general music class to help us know where one ends and the other begins.

Music in Our Serious Thoughts can then consider music in worship—which is one of the most universal experiences of mankind, as well as a universal use of music. Instead of confining our interest to just the music, we begin with a study of religion—its basis, its history, its part in our daily lives. In order to establish a democratic viewpoint and an objective interest in the subject, we can study the basic philosophies of several major faiths, and their consequent effect on the cultural, artistic, and musical tastes of the modern day. When we study the history of religion, we almost automatically study the history of music, since the two are so closely connected. We must be very objective in this matter, as we are working on delicate ground where the emotions are deeply involved.

We will study the *type of music* used in various forms of worship, and its effect on the religious experience of the participants. Whether it be emotional music or intellectual music, it has a place of some worshippers. We work on the premise that all music is good music if it seriously tries to fulfill the purpose for which it was intended, either emotional or intellectual.

(An eventual result of this phase of the class might be an improvement in the music of the local churches, which most of us will agree is needed.)

Through the extent of our searching for Music in Our Serious Thoughts, we will eventually have at least a nodding acquaintance with most of the world's great music, from symphonies to madrigals, from motets to love songs.

Out of the year's work in Music for Everyday Living, there should come a greater tolerance for all kinds of music, as well as more tolerance and an awakened interest in all kinds of people. We are not trying to make musicians of these young people. We are trying to open up the whole world of music to them, which is a very different thing.



Finally, and briefly, let us consider some of our methods of presentation. If the course fails, it is the teacher's fault. This is a harsh statement, but it is true. A course which starts with the student's interests and keeps him an active participant in its work should never fail. It will never be the same any two years, because the members of the class will be different, and it is to be hoped also that the teacher will have grown in grace and wisdom. Music is never static. And neither are students!

A successful organization of the class will call into use all of the various types of recitation and participation that we know of. Daily personal recitation is neither necessary nor desirable, nor is the lecture method, although both are used frequently. The most useful technique is that of dividing the class into interest groups. The teacher presents the subject for consideration—which should have grown out of previous discussions—and then the class divides itself into small groups

CONTINUED ON PAGE FORTY-SIX

The Story of a Plan

HELEN L. SCHWIN

FORMERLY a supervisor of elementary music for the Cleveland Public Schools and now acting chairman of the department of music education of Roosevelt College, Miss Schwin tells the story of an experiment in supervision.

THIS IS THE ACCOUNT of a present-day version of "The Old Woman Who Lived in a Shoe." In this case, it was a supervisor of music who had so many teachers, as well as children. . . and what *should* she do?

For a good many years, she had been aware of the fact that her supervision was often more effective in the upper-elementary grades than in the kindergarten-primary groups. Wondering why, she realized that, in the first place, the upper-elementary teachers, as a rule, had had more training in music, and so were less fearful of supervision. They felt secure in their knowledge of the subject.

Furthermore, it was a comparatively easy task for the supervisor to keep in fairly close touch with one upper-elementary departmental music teacher in each of her forty buildings. But what about the kindergarten and primary teachers—of whom there were from three to six times as many who taught music in each one of these buildings?

Every teacher was deserving of a share of the supervisor's time and thought, but there just were not enough hours in the day to take care of everything adequately. Of course, she could hold meetings for their benefit, and make materials and a teaching philosophy available to them through planned observations, bulletins, etc.; she could indicate the school radio broadcasts which would be helpful. But—she still felt so very remote from these teachers as individuals.

"Then came the dawn!" In the fall of 1946, she was called into a conference with the principal of one of her largest elementary schools. It was pointed out to the supervisor that music simply was not functioning, particularly in the primary classes. At that juncture, both the principal and the supervisor began to do some realistic reviewing of the situation.

Most of the teachers were experienced ones, but it was obvious, in all cases, that they had chosen to work in this field because they were interested in young children and had been trained in the teaching of reading and allied subjects. Music just was not their strong suit; consequently, it was either being poorly taught, or not taught at all. And as for giving a music lesson for the supervisor—what an ordeal!

It was out of the travail of this conference that the Multiple-Class Plan of Music Supervision was born. Conventional supervisory practices were cast aside. The supervisor rolled up her sleeves and, in the school of this principal, entered into a series of kindergarten-primary "Sings" at six-week intervals throughout the year.

What a thrill everyone had out of those very first Sings! As many as six hundred young children gathered in the auditorium. The children never used chairs, for they could get closer together when seated on the floor.

At first, the supervisor used to suggest the names of

five or six songs to be taught to all classes (*Billy Boy*, *Rock-a-Bye Baby*, *Singin' Johnny*, and the like). She would then present at least one new song to the entire group on the day of the Sing—the teachers observing and carrying on from that point. By the end of the first year, all felt encouraged by such comments as: "I've never heard so much singing in our primary classes as has been going on this year!"

The following year, there was no question about continuing with the Multiple-Class Plan. In fact, another school with several new and inexperienced primary teachers became part of the experiment as a "control group." Looking back upon the events of that second year (1947-48) in those two buildings is still a rewarding experience. If, as all the textbooks tell us, "the purpose of supervision is the improvement of instruction," there was no doubt as to the success of the experiment by the year's close.

The third year when a teacher said, "There *must* be a catch in it, it's too good to be true," it seemed wise to use the Plan more widely. So during the past year (1948-49), the kindergarten-primary classes of sixteen buildings have enjoyed its benefits.

Many changes and improvements have come as a result of the more general use of the Plan. Most of the sixteen schools have had as many as five Sing sessions in a year. In contrast to the earlier sessions, typical Sings today are conducted for much smaller groups, perhaps kindergarten and first-year children only. The teachers serve as a committee to select the three or four songs which are taught to all, and the supervisor is told ahead of time what the teachers wish to see demonstrated. The children continue to ask, "When is our next Sing?" But the teachers know that for each of them it is a demonstration of classroom techniques, given in multiple-form, which they, in turn, can use in their individual classes.

A sample of the blank which teachers fill out in the preparation for a Sing follows:

To: (Supervisor's name), Music Department, Board of Education

Please fill in this form and send to Miss _____ at least one week before the next meeting of Kindergarten-Primary music classes organized under the Multiple-Class Plan in your building.

- (1) Name of building _____
- (2) Our unit consists of: Kdg.-1 _____ 2-3 _____ 1-2-3 _____ 4-5-6 _____
(Check yours.)
- (3) Children are prepared to sing the following songs:
Title _____ Source _____
- (4) We should like to have you demonstrate one of the following: (Check one item, or write in anything not listed here.)
(a) Rhythmic experiences _____
(b) Rote song presentation _____
(c) Quiet listening _____
(d) Playing experiences _____
(e) Creating experiences _____
(f) _____
- (5) Comments or questions _____

Date _____
Name of Unit Chairman _____

Almost every session is followed by a conference with the teachers; principals have cooperated in a remark-

able way to make such conferences possible. In some cases, children have been sent to the auditorium in charge of one teacher, who tells a story or shows a movie. In other cases, principals have sent sixth-grade girls into the classrooms to "hold the fort" during these conferences. And one principal even took over a story-hour herself so that her teachers would be free to attend the session. When principals are unable to set up a conference period, the supervisor follows each session with a set of written comments and suggestions.

Typical statements of teachers about the Plan are: "A truly democratic procedure." "A greater sense of unity of purpose, not only among the teachers participating, but between teachers and supervisor." "Tension, lack of understanding, etc., iron out as we work together." "We're all playing different positions on the same team."

This brings us to the question which may well be asked at this point—"But what about the other twenty-four buildings in the music supervisor's district? What is happening to them while this Plan is going on among their neighbors?" Several factors enter into the reply.

First, because the success of the Plan is based upon trust, it is not wise to suggest its use in buildings which may not be sympathetic to so unconventional an approach to supervision. Second, many schools do not need the Plan. Teachers are able to carry on with only occasional visits from the supervisor. Third, it has been encouraging to see how, in many cases, group leaders and improved classroom practices have emerged out of the units now working within the Plan—so that a number of buildings which have been in the Plan can easily drop out and carry on with less help from the supervisor. This means that other buildings can be given the "concentrated essence of music supervision" which the Multiple-Class Plan affords.

Since it is the supervisor herself who is writing this "Story of a Plan," it is well to bring out viewpoints of other people close to the working out of the Plan—what principals, as well as other teachers not previously quoted, are saying about their experiences with it.

The principal of the building in which the Plan originated: "The outstanding feature, in my estimation, is the joy and satisfaction in singing and in other musical experiences aroused in children and teachers. Teachers have acquired

this attitude because the method of supervision is impersonal. The feeling of tension and the strain of being on inspection have no part here."

One of the teachers in that principal's building: "This plan develops leaders within the group; thus we teachers, with very little outside help, were able to carry on our end of the experiment. It is the first time in my teaching experience that I have had the courage to raise my voice in song."

The principal of the second building: "Sings bring a spirit of unity to both the children and the teachers who sing together. A progressive step was taken when the four teachers of beginning primary pupils in our school expressed a desire to meet every Friday and sing together—because it was such fun. Teachers decided to take turns directing."

A principal whose building has been in the Plan for one year: "From the teacher's standpoint, it is a splendid method of supervision. Teachers observe calmly and quietly without fear of being put on the spot. They take notes, observe every new device and method of procedure, discuss freely in the conference afterward, and then carry on with their own classes in a much more effective way."

A young teacher in the same building: "The new teaching techniques presented are very helpful to me in my everyday classroom work. The discussion after the Sing clarifies anything I am confused about during the Sing."

Some comments on the Plan as the children see it: "It's just like a game, getting together." "We get a chance to hear our friends sing."

Still another principal: "Probably one of the significant results is the cooperative effort and the consequent exchange of ideas which the plan has promoted."

A new teacher put on the "cap sheaf" when she said, "As one who is new to the field of primary teaching, I have found the demonstration lessons most helpful and inspiring. I gained much more from seeing the supervisor lead a class than I would have from trying to conduct a class myself and then being criticized, and there was no discouraged feeling afterward. I was eager to try what I had seen."

"The Story of a Plan" is an example of democracy in action, with teachers in on the planning. And how many times the term "impersonal" has been used in both verbal and written comments about the Plan—a word which thoughtful supervisors find a valuable clue to their efforts to meet the needs of teachers. It must be realized, of course, that supervision is passing through a testing time in the minds of many teachers. But just as management and labor must work out a satisfactory relationship, so can and must supervision and teaching.

When supervisors and teachers sit down together to discuss the common problem of how best to bring interesting and constructive experiences to children, with no thought as to "who shall be called great," then educators will be worthy of the name, and take their rightful places as "those who lead out."



KINDERGARTEN AND FIRST-GRADE CHILDREN, BENJAMIN FRANKLIN SCHOOL, CLEVELAND

The Place of the Junior College in Training Musicians

MURIEL REISS

THE MAJOR PROBLEM confronting the potential college student of our nation today is that of selecting the educational institution which will best prepare him for his future life, both as a citizen of a community and as a capable worker in the career of his choice. If the career chosen is in one of the professions requiring highly specialized training, the problem assumes greater proportions. This is particularly true when the profession is music.

At present, upon graduation from high school, the musically talented student must make a choice between further continuing his general education, (probably in a liberal arts college) or immediately entering a professional school of music. To my mind there are disadvantages connected with either choice for the new high school graduate.

In considering this problem, most progressive educators agree on one point: the best type of education is that which prepares a person for life in the world community. The friction begins when one asks: Should this be liberal education or special education?

One group maintains that a liberal education, with its broad outlook and stimulating influences, produces a better-adjusted, better-rounded individual—who, thus equipped, is apt to adjust himself more completely to the complex nature of our society. The other group states just as firmly that, due to the highly complex, specialized, and competitive nature of our society, only the one who has been highly trained in a specialty can hope to compete successfully and find a niche for himself in his chosen career or profession. Judging objectively, both schools of thought have ample justification for their seemingly conflicting arguments. What, then, is the answer to this problem?

It would appear quite simple: the best type of education should be one which could embody both factors necessary for good living—that is, a general liberal background *and* specialized training. For some professions, the liberal arts college serves this purpose. But this cannot be said with all equity for music.

In most liberal arts colleges today, from thirty to forty per cent of the work of the music major is devoted to music—hardly enough to produce a well-trained musician. In addition, many liberal arts colleges exclude applied music from the curriculum, or grant limited or no credit for the subject on the

GREATER attention is being focused upon the problem of the music student in a liberal arts college. The tremendous growth and increasing popularity of public junior colleges indicates that a possible solution to the problem of special education versus liberal education might be found in the proper utilization of these institutions.

grounds that it is a mechanical skill and, as such, has no legitimate place in the arts curriculum. The following quotations may serve to depict further the present controversy concerning music in these institutions:

The music department in a liberal arts college ought not to attempt to train professional musicians.¹

The liberal arts college then not only may, but if it is to fulfill its destiny, must provide for performers and composers.²

The importance of a liberal education has received wide publicity during the past few years—as evidenced by the enormous amount of literature that has been published concerning this matter. And there can be no doubt but that prospective musicians and music teachers should be liberally educated if they are to be well-rounded individuals as well as respected members of their profession. But if the liberal arts college is not equipped to supply sufficient background for musicianship, and the professional school of music concentrates almost exclusively upon musical training, the potential music student finds himself in the dilemma of choosing between the two.

The five-year course of study instituted in many colleges is one answer. Leading to both the Bachelor of Arts and the Bachelor of Music degrees, this extended course is rapidly gaining popularity. Such schools as the University of Alabama, the University of Michigan, Montana State University, the University of Texas, the University of Wyoming, and the University of North Carolina offer it, while Oberlin College recommends a six-year curriculum.

The major drawback to this excellent plan is the financial strain exerted upon many who cannot afford the additional expense. For these people another solution must be found. Karl Eschman in 1945 expressed an opinion that is still prevalent today:

... do they not suggest that the professional school should liberalize its outlook and teaching methods and that the liberal arts college should not exclude the possibility of professional development?³

An interesting viewpoint—but would not such a setup serve only to defeat the ultimate purposes of both types of schools and create a form of hybrid institution in which aims and objectives would not

¹Hauptfue'er, George. "The Music Department in the Liberal Arts College," *Association of American Colleges Bulletin*, Vol. 34, December 1948, p. 480.

²Welch, R. D. "Music as a Humanistic Discipline," *Association of American Colleges Bulletin*, Vol. 34, May 1948, p. 247.

³Eschman, Karl. "College Degrees in Music," *Volume of Proceedings*, Pittsburgh, Music Teachers National Association, 1945, p. 100.

be clearly defined? The educator must realize that music is only one of numerous subjects in the liberal arts curriculum, and the fact that it is a unique study requiring unique training (in comparison with other studies) does not justify the conclusion that the entire liberal arts curriculum should be modified to meet the special needs of this subject. Conversely, the primary aim of the professional schools of music is to train capable musicians, and injecting extraneous courses into the curriculum would hamper and detract considerably from this important ultimate purpose. Perhaps an answer to this problem lies in the rapidly-growing public junior college movement.

Whereas in 1900 there were only eight junior colleges in the country with a total enrollment of approximately 100 students, by 1941 there were 610 such institutions with an enrollment of 236,162 students. By 1948 the number had risen to 652 junior colleges with 446,734 students registered. The percentage of public junior colleges, as contrasted to the private, has risen considerably during the past few years, as has the enrollment in these publicly-supported schools.

There are many indications that this growth will continue. Jesse P. Bogue⁴ states, "There is a decided trend toward the allocation of much larger public funds to junior college education." In addition, the report of the President's Commission on Higher Education, *Higher Education for American Democracy*,⁵ as part of its outlined program, recommends that fourteen years of free public schooling be made available to the public.

The purposes of the junior college are threefold. One is to serve local community needs, vocational and otherwise; the second is to supply further liberal education on the collegiate level; the third is to prepare students for entrance to the third year of senior college.

The first aim, that of giving specific training in vocational fields, is regarded as the "terminal" or "semi-professional" curriculum. The student registered for this course is not expected to continue his formal education beyond the two years of junior college. The third function, which prepares the student for entrance into the third year of senior college, is called "pre-professional" or "preparatory" training. Medicine, law, business, and teaching are examples of some of the studies included in this division.

Music generally is placed in the semi-professional or terminal curriculum, as well as in the liberal arts course. This line of demarcation between the semi-professional and the pre-professional curricula is purely arbitrary, and it would be difficult today to find a musician who does not consider himself a professional. Music is a profession and should be recognized as such by the junior college.

However, suppose that music does assume this new position in the junior college curriculum. The music student will then be in essentially the same predicament that exists today. His problem will be altered only slightly in that he must decide now which type of school he should prepare for in order to qualify for entrance into the third year.

The solution, it seems to me, lies in a completely different line of thought. For the music student, the public junior college should be the articulation point between his high school studies and the commencement of his specialized professional training. The work in the junior college may be considered terminal in that it completes his formal liberal arts education, and pre-professional in the sense that it prepares him for entrance into the first year of professional school.*

It is well known that there is widespread dissatisfaction with the music preparation of the average high school graduate entering a professional school of music. The new plan, if accepted, would provide not only for an adequate foundation in liberal education but also for basic music preparation. Another important factor to consider, too, is that the financial burden placed upon the music student and his family for this extended education would not be too great. Certainly the idea cannot be termed radical. Most medical schools, and many law schools, too, recommend a Bachelor of Arts degree as a prerequisite to entrance!

Before closing, it is necessary to consider, too, the 4-4-4 plan of education discussed by many educators, and now under consideration in California. The first group of four years includes two years of pre-schooling or kindergarten, plus the first two grades of elementary school; the second group covers the third through the sixth grades; the third group, the seventh through the tenth grades; and the last group, the eleventh through the fourteenth grades. Such a reorganization of public education would lead to the same beneficial result as the plan suggested above, perhaps even more so. With this reorganization, the two years of junior college would be united with the last two years of high school, thus forming a four-year junior college. This unification would result in a more highly coordinated and meaningful curriculum in which the two added important years of general education and professional preparation would follow as a natural consequence of preceding studies. However, until such time as this reorganization of education has occurred on a scale large enough to be useful, it would appear more practical for the potential music student, upon graduation from high school, to utilize the two years of public junior college for the important purpose of rounding out his formal liberal education and pre-professional work.

In résumé, the structure of society today is more highly complex than that of yesterday, and its requirements and needs have enlarged considerably. Accordingly, the demands of society upon the individual have increased, too—requiring of him a broadened, yet specialized training, if he is to fulfill his obligation both to himself and to the community.

It is well established that the potential musician requires at least four years of higher professional specialized training to develop into a capable musician; it is equally agreed that it is necessary for him to have some additional academic training beyond high school. Since college schooling is still quite expensive today, it would seem reasonable for the potential music student to acquire the necessary additional academic study, as well as pre-professional music training, in some public junior college before entering a four-year professional school of music.

⁴Bogue, Jesse P., editor, *American Junior Colleges—1948*. Washington D. C.: American Council on Education, 1948, p. 6.

⁵*Higher Education for American Democracy, A Report of the President's Commission on Higher Education, Five Volumes*. Washington, D. C.: Government Printing Office, December 1947, Vol. V.

The Psychology of Memorizing

GRACE RUBIN-RABSON

THE problem of memorizing is taken up by Dr. Rubin-Rabson, who is conducting a consulting practice, lecturing in psychology at Indiana University, and specializing in experimental work with relation to piano memorizing.

WHEN Franz Liszt, in a moment of interpretive fervor, cast the music to the floor and played the rest of his recital from memory, a tradition was born. To Liszt's astounded audience, this seemed an exhibition not only of extraordinary musical prowess, but of amazing mental capacity as well. That, however, was the day of comparatively few performers and few public recitals. Today, sophisticated audiences gasp at nothing. Increasing box-office competition sets new standards of technical proficiency, self-discipline and breath-taking memory feats. Nor are these increasingly spectacular demands confined to the solo recitalist. The orchestra conductor must now lead his men through many hours of performance without score. Already chamber music artists have successfully appeared without music racks before them.

For those whom the gods have liberally endowed, these exalted levels of proficiency hold no terrors. Great talent, muscular efficiency, character, and will are the priceless ingredients. But what shall we say to the countless number of hopeful aspirants to whom destiny has not been so gracious? How much great interpretive talent remains unheard because of this rigid standard of memorized performance?

Although there is still some question concerning the advantage to the audience of scoreless conducting, the presentation of the memorized solo performance has long since become traditional. Reading the music is like reading the lines in a dramatic performance. It may be adequate under intimate circumstances, but the presence of the printed page injects a barrier between the artist and his seemingly spontaneous creation. For beautiful interpretation and in order to secure this impression of spontaneous creation, the artist must be wholly at ease with his materials. Since most of the panic experienced during public performance is due to the fear of forgetting, not only must his technical resources be completely under control, but he must enjoy the conviction that his memorizing method is dependable.

Perhaps to use the phrase "memorizing method" is to assume too much. "Method" implies the organization and incorporation of known principles to construct an efficient procedure. But relatively little is known of the principles underlying musical learning. Although much pedagogical and musicological speculation has appeared, it has been largely arm-chair theorizing. It seems nearly incredible, when one considers the number of persons the world over engaged in the making and

studying of music both as an art and as an industry, that so little critical and scientific attention has been directed to the analysis of the processes of music hearing, thinking, learning, and the like.



Many music educators consider themselves "practical psychologists" and pride themselves on conducting their teaching on sound "pedagogical and psychological principles." Most of these "principles" are, however, vague and unformulated, as indeed they must remain until subjected to systematic research in the laboratory. The more realistic among them speak only of industry, perseverance, and concentration—these being well-tried and indisputable roads to success. One known pedagogue admits his inability to penetrate the elaborate psychology of musical learning when he says, "I do not teach my students to memorize. I require it!" Such an attitude is reminiscent of the pedagogy behind the "whipping cure" once employed to stimulate the learning process. The onus and the responsibility lay on the child; the teacher's inability rarely received consideration. The bright child managed fairly well despite professional incompetence; the duller one fell by the wayside.

The lack of a well-grounded music psychology would not have such dire results were the cultivation of execrable proficiency reserved for the most talented. For the very gifted find their way often as much in spite of, as because of, the guidance given them.

But at least one of the rigid imperatives applicable to the most fitted descends to his less fortunate brother: material for public performance must be memorized. It is here that even the very capable often stop in consternation. And it is here, also, that the student receives almost no help. For lack of guidance and understanding, he substitutes the drudgery of hours of unproductive practice. Fortunately or unfortunately, tradition sustains him in these hours of drudgery: only through many hours of work each day have the masters arrived at their pre-eminence. The student experiences, therefore, a feeling of moral satisfaction—little realizing that the master has accomplished prodigious tasks of learning during his working hours and that he himself has learned almost nothing. It is impossible to imagine a student in any other field of human endeavor cheerfully investing so much time and cheerfully accepting such insignificant results.

If music pedagogues would acquire some idea of the exorbitant amount of labor wasted in the name of art,

they might, as did the writer, watch advanced piano students—who, by their own admission, had no problem in memorizing music—consume seventy and eighty minutes, and as many repetitions, in the learning and memorizing of a twenty-four-measure, first-grade piano composition! From this they could make some deductions as to the degree of slavery involved in the preparation for performance of the student's own repertory. Should the same students take an equal amount of time for a comparable learning task in another field, we might have the right to assume mental incompetence. But since, in most cases, these students measured up to given criteria of ability, the answer must be sought elsewhere. Is memorizing music, then, such a very elaborate and intricate combination of processes that it will yield only to the unusually gifted, or at the price of overwhelmingly hard work? Or, is the learning itself blind and groping and without plan? What musical capacities must the student possess, and to what extent must he possess them in order to memorize with reasonable proficiency? Is a high degree of intelligence necessary?

Certainly, memorizing music is an intricate and elaborate combination of processes—perhaps as complicated as any other thing people are asked to do. The kinaesthetic factors entering into it are tactile, spatial, and interdependent, insofar as one movement acts as a link in a chain of movements; the sensory factors are both visual and auditory, and the conceptual factor, little or much as it may be employed, is occupied with analyzing and resynthesizing the musical organization in logical and continuous patterns.

It may be taken for granted that, in a measure, the relative importance of each of these factors in the learning differs among individuals. Attempts to discover the dependence of various successful students on each of the several factors are revealing of omissions and commissions—yielding an important clue to the student's vagueness in his working habits: "I simply worked on it until I knew it," or "I practiced it so much that, when I attempted to play it from memory, it simply played by itself," or "I close the music and see how much of it I know, and often it seems to keep on going by itself as though I had nothing to do with it. Then, suddenly, it stops, and if I go over it, often it doesn't go at all."



Do these answers give us any clues concerning the factors in operation here? Decidedly, they do. We can, with fair certainty, make these deductions: It seems to be quite possible to make accurate kinaesthetic response to printed musical symbols through some hundred repetitions and to have, at the end of that time, only the most shadowy mental images of those symbols when they have been physically removed. The chain of muscular habits which has been set up through these hundred repetitions is, however, by no means so shadowy—and, under certain favorable conditions can be depended on to complete the circuit successfully. What are these favorable conditions?

First, we must determine the number of times a person must play over a composition in order to build a muscular habit of such automaticity and strength that it can be allowed to find its own way without guidance. Naturally, such a number depends upon the complexity and length of the composition, the muscular adaptability

of the student, and, in some measure, on a foundation of what may be called good "playing habits."

The next condition is that, while playing, the student experiences no emotion—such as fear—strong enough to inhibit or interrupt the easy flow of muscle continuity between one finger and another. When this continuity is interrupted, he has nothing to fall back on. His only resort is repetition from the beginning.

Lastly, the student should not inject any mental concept into a hitherto purely physical performance. Sudden concern with "what comes next," or apprehension over a weak section some measures ahead, or any attempt even to think about the material under the hand at the moment, may prove disastrous.

What is the possibility of these conditions being fulfilled? The answer lies in the appalling number of disasters in performance.



An interesting and amusing corollary of such a memorizing situation is demonstrated in the ability to play, with no apparent difficulty, compositions which have not been recalled since childhood. When he has once started playing such a composition, the person can observe dispassionately his own fingers moving effortlessly through correct sequences. But should he interrupt this continuity at any moment, or let his mind consciously dictate the oncoming patterns, the machinery will come to a full stop—and can proceed again only from the beginning. Of this phenomenon, the psychologists would say that a well-grounded, wholly-kinaesthetic habit re-establishes itself quite independently after long periods of disuse.

This phenomenon is not confined to the memorizing of keyboard music. We do not forget how to swim, how to skate, or how to typewrite. Most of us can recite long passages of poetry or prose learned during childhood by constant repetition and with little intellectual appreciation of the contents. There is, obviously, much good in a muscle mechanism which has proved itself so useful. The very nature of piano performance makes it the least dispensable factor.

If clear visual images of the music page could be reliably reconstructed after many manual repetitions, the problem would automatically disappear. The number of repetitions would depend on the individual degree of "eye-mindedness," and patience would determine the rest. In most cases, this is not the happy result. Numerous repetitions often produce no visual images at all—the student is unable even to begin the composition. The well-worn concept of the retina acting as a photographic plate will not function here. "Looking" must be added to "seeing" before the image is produced.

Experiments in the psychological laboratory indicate conclusively that intensive "looking" is most beneficial when it is done before playing the composition on the piano. This is true even for advanced pianists—in the learning of the simplest of material. In a well-controlled experiment, it was found that when a short, simple composition had been intensively studied before it was played at the keyboard, so much was remembered that it took only twenty-five per cent of the original time to rememorize it after a lapse of three weeks. In contrast to this, when all the memorizing had been done at the keyboard, forty-seven per cent of the original time was

CONTINUED ON PAGE FORTY-FIVE

MENC BIENNIAL MEETING • ST. LOUIS • MARCH 18-23



KIEL AUDITORIUM

The thirty-first meeting (twelfth biennial), marking the observance of the forty-third anniversary of the Music Educators National Conference, will be outstanding in the history of the organization. In planning the program, President Charles M. Dennis has geared the convention general sessions to the accepted philosophy of general education. The general sessions will be climaxed in a public discussion of the relationship of music education to the overall picture. These sessions will form the core of the entire convention and festival program, described in the following paragraphs and the program digest, which have been prepared to supply complete information in the most compact and accessible form possible.

General Session Themes include: "Education and Life," with John L. Bracken, President of the American Ass'n of School Administrators, as principal speaker (Monday morning, March 20); "Education and Peace," with Willard E. Givens, Executive Secretary, National Education Association, as principal speaker (Tuesday morning, March 21); "Education and Intercultural Relations" with Ethel Alpenfels, distinguished anthropologist, as principal speaker (Wednesday morning, March 22); "The Challenge to Music Education," with James L. Mursell as moderator, and Philip J. Hickey, Superintendent of St. Louis Public Schools, as presiding officer (Thursday afternoon, March 23).

Other special sessions: "Audio-visual Aids," Roger C. Albright, Motion Picture Association of America, principal speaker (Monday afternoon, March 20); "Is the Music Industry in Step with Education?" with distinguished speakers and discussion participants from fields of industry and education (Tuesday afternoon, March 21); "Music for Everybody" sponsored by the School-Community Relations and State-wide Music Programs Committees (Thursday morning, March 23).

St. Louis Symphony Orchestra, Vladimir Golschmann, conductor. A complimentary concert to MENC members on Thursday evening, March 23.

"Let's Make an Opera." Benjamin Britten's latest opera will have its United States premiere on Wednesday afternoon, March 22. This opera by England's most distinguished contemporary composer will be conducted by Stanley Chapple. Sponsored by the Public Schools of Normandy, Missouri.

Community Festival. The St. Louis Music Sponsors will present a program of outstanding community music groups in the St. Louis area. The St. Louis Philharmonic Orchestra will share in this program, and other performing groups include: Mexican-American Artistic Group, Carlos E. Camacho, Director; Legend Singers, Kenneth Brown Billups, Director; Polish Falcon Choir and Dance Group, Leonard S. Kosakowski, President; Yugo-Slav Songs, Frances Cernich, Monday evening, March 20.

Contemporary Music Concert—to be presented by Northwestern University Choir; University of Wichita, Kansas, Orchestra; and University of Iowa Woodwind Ensemble. Tuesday evening, March 21.

"Man's Search for God"—a pageant of music and drama to be presented by the St. Louis Public Schools on Sunday evening, March 19.

Concerts, Musical Preludes and Interludes will be provided by outstanding organizations from many parts of the United States, including: Arsenal Technical High School Chorus, Indianapolis, Indiana; Teachers College, Columbia University Choral Dance Group, New York City; St. Louis County Orchestra and Chorus; North Texas State Teachers College Band, Denton, Texas; Alumni Choral Club, Anderson, Indiana; North Carolina All-State Orchestra; Illinois Elementary School Orchestra; Illinois Student Members Chorus; Tulsa Boy Singers, Tulsa, Oklahoma; University of Illinois Sinfonietta; University of Missouri Band; Boston University Choral Art Society; Berkshire String Quartet of Indiana University; University of Southern California Madrigal Singers. Guest soloists will include Rose Bampton and Wilfred Pelletier.

Section Meetings, Workshops, Forums and Round Tables devoted to various levels of music education — preschool through college — as well as the special phases of music education including music appreciation, functional uses of music, international relations, musicology, contemporary music, films, recordings, radio, creative music, folk music, opera, state-wide programs, string instruction, piano instruction for class and private teachers, school-community music relations and activities, student membership and student activities.

Lobby Sings traditional at MENC conventions will be held each evening in the Jefferson Hotel.

Social Functions include the banquet, for which the University of Illinois Sinfonietta will provide the after-dinner musical feature, with Igor Stravinsky as guest conductor (Wednesday evening, March 22); a Play Party (Saturday night, March 18) to be sponsored by the Missouri Music Educators Association; and a reception and dance to be sponsored by the Music Education Exhibitors Association (Monday evening, March 20).

Exhibits under the auspices of the Music Education Exhibitors Association—an excellent opportunity for music educators and other interested persons to see a magnificent display of the "tools" of music education, including the latest developments in materials, instruments, audio-visual equipment, etc.

Advancement Program Leadership Conference, Saturday, March 18. The St. Louis convention gives opportunity for the third biennial conclave of the State, Division, National Advancement Program organizations. The National chairmen of Project and Curriculum Committees, and the chairmen of National Special Committees, will meet for preliminary planning Friday evening, March 17, at the Statler Hotel. The leadership conference will convene in plenary session on Saturday morning at the Statler Hotel Ballroom. This session will be followed by meetings of the individual Project, Curriculum and Special groups with the National chairmen of the respective committees presiding.

Important: All State Chairmen of Special Projects and Curriculum Groups, as well as all National chairmen, Division chairmen and Division coordinators, are expected to be in attendance at this conference, which will be called to order promptly at 10:00 a.m. All Members of State Committees and any other interested persons are invited to attend, but should notify the headquarters office in Chicago of their intention to do so.

Registration for the Advancement Program conference (and for the entire convention) will begin Friday, March 17, at 2:00 p.m. at the Statler Hotel. Please note that this conference and other special sessions scheduled for Friday, Saturday and Sunday, March 17, 18, 19, precede the opening of the general convention program.

National School Band, Orchestra and Vocal Association Board of Control, Saturday, March 18, Statler Hotel, 2:30 p.m. and 8:00 p.m.

State Presidents National Assembly, Statler Hotel, Sunday, March 19 at 9:00 a.m., all day.

Other Special Meetings will include: Music Education Research Council—Friday March 17, afternoon, Sunday March

29, morning and afternoon (Statler Hotel); Editorial Board—Saturday March 18, morning and afternoon (Jefferson Hotel); Council of Past Presidents—Sunday March 19, afternoon (Jefferson); Music Education Exhibitors Association—Sunday March 19, 3:00 p.m., business meeting (Jefferson); Student Members Reception—Sunday, March 19, 5:00 p.m. (Jefferson); In-and-About Club Presidents Breakfast, Tuesday, March 21, 7:30 a.m. MENC Board of Directors will meet Friday March 17, morning and afternoon; Saturday March 18, morning (Jefferson). The six Division Boards will hold luncheon meetings during noon recess of State Presidents National Assembly, March 19.

Events Scheduled for Sunday, March 19, include the Conference Breakfast at the Statler Hotel, concert by the Berkshire Quartet, and University of Southern California Madrigal Singers (afternoon), and the presentation of the St. Louis Schools "Man's Search for God" at the Kiel Opera House (evening).

Your Program Book which you will receive at the time you register will give the complete details regarding scheduled events. The digest of the program given on the oppo-

site page is supplied for the convenience of members who wish to have the advance information, particularly in regard to the general plan of the program content for each day.

Registration. The advance registration desk will open at 2:00 p.m. Friday, March 17 in the Statler Hotel lobby. The registration desk at the Statler will be closed at 6:00 p.m. Sunday, and will reopen in the foyer of the Kiel Municipal Auditorium Opera House at 6:30 p.m. Monday morning, March 20 at 8:30 a.m. registration headquarters will open in the Auditorium Exhibition Hall. Closing hour for both the exhibits and registration headquarters will be 6:00 p.m. Monday through Thursday.

All requests for room reservations must be sent to: Hotels Convention Reservation Bureau MENC, Room 304; 911 Locust St., St. Louis 1, Mo. Information concerning the general program may be secured from the Conference headquarters, 64 E. Jackson Blvd., Chicago 4, Ill. Information regarding local arrangements may be secured from: The 1950 MENC St. Louis Convention Committee headquarters, Board of Education, St. Louis 1, Missouri.

PROGRAM DIGEST

FRIDAY MARCH 17 (Statler Hotel unless otherwise indicated): Advance registration beginning 2 pm → Music Ed Research Council 2:30 pm → Chairmen of Projects, Curriculum and Special Committees planning meeting preliminary to Saturday session 7:30 pm → MENC Board of Directors 10:00 am and 2:30 pm (Jefferson Hotel).

SATURDAY MARCH 18 (Statler Hotel unless otherwise indicated). Advance registration beginning at 9:00 am → Advancement Program Leadership Conference for all State, Division and National chairmen of Projects and Curriculum and Special Committees and members of state committees 10:00 am, 2:30 pm → MENC Board of Directors 11 am → Piano Committee Luncheon 12:30 pm (De Soto Hotel) → National School Band, Orchestra and Vocal Association Board of Control 2:30 pm, 8:00 pm → Editorial Board 10:00 am, 2:00 pm (Jefferson).

SATURDAY EVENING (Statler Hotel). Play party and reception for all members of Conference and Exhibitors Association sponsored by the Missouri Music Educators Ass'n 9:00 pm → Lobby Sing.

SUNDAY MARCH 19 (Statler Hotel unless otherwise indicated). Registration beginning at 9:00 am → Conference Breakfast honoring the MENC Founders 8:00 am → State Presidents National Assembly 9:00 am, 2:30 pm → Music Education Research Council 10:00 am, 2:30 pm → Church services in the church of your choice.

SUNDAY MIDDAY. MENC Division Board Luncheons (12:30 pm)—California-Western, Northwest and Southwestern at the Jefferson. Eastern, North Central, Southern at the Statler → Council of Past Presidents 3 pm (Jefferson) → Music Ed. Exhibitors Ass'n business meeting and election 3:00 pm (Jefferson) → Concert—Berkshire Quartet of University of Indiana, and University of Southern California Madrigal Singers (Jefferson) → Student Members Reception 5:00 pm (Jefferson) → Phi Mu Alpha Sinfonia Buffet 6:00 pm → Registration desk closes at Statler at 6:00 pm and opens at Opera House foyer, Kiel Municipal Auditorium 6:30 pm.

SUNDAY EVENING (Opera House, Kiel Municipal Auditorium). "Man's Search for God" a pageant of music and drama presented by St. Louis Public Schools 8:00 pm → Lobby Sing 10:00 pm (Jefferson).

MONDAY MARCH 20 MORNING (Kiel Municipal Auditorium unless otherwise indicated). Registration in Exhibition Hall beginning at 8:30 am → Exhibits of materials and equipment, auspices Music Ed. Exhibitors Ass'n, open 8:30 am until 6:00 pm → First General Session 9:00 am (Opera House) → Section meetings under auspices of MENC Projects and Curriculum and Special Committees 10:45 am → Folk Music, Functional Music, International Relations, Junior High, Music Appreciation, Piano, Preschool, Recordings, String Instruction—Teacher Education.

MONDAY MIDDAY (Statler). Joint luncheon meetings (12:30 pm): Northwest and Eastern Divisions, Southwestern and Missouri Music Educators Ass'n, Southern and California-Western.

MONDAY AFTERNOON. Audio-Visual Aids 2:30 pm (Opera House). Student Members Rehearsal 4:00 pm (Assembly Room 2, Auditorium) → Christiansen Choral School Tea 4:30 pm → American Institute of Normal Methods Dinner 6:00 pm (De Soto).

MONDAY EVENING (Opera House). Community Festival presented by the St. Louis Music Sponsors 8:00 pm → Exhibitors party complimentary to all members of the Conference 10:00 pm (Jefferson) → Lobby Sing 10:30 pm (Jefferson).

TUESDAY MORNING (Kiel Municipal Auditorium unless otherwise indicated). Registration 8:30 am → Exhibits open 8:30 am to 6:00 pm → In-and-About Clubs Breakfast for officers of all I & A Clubs sponsored by I & A Chicago Club 7:30 am (Lenox Hotel) → Section meetings 9:00 am auspices Projects and Curriculum and Special Committees—College and University, Contemporary Music, Creative Music, Elementary Music, Junior College, Musicology, Pre-school, Radio, School-Community and State-wide, String Instruction—Music Trades → General Session 10:45 am (Opera House).

TUESDAY MIDDAY. Luncheons: Oberlin Conservatory of Music, New England States, Eastman School of Music, Teachers College, Columbia Univ., Northwestern Univ., Illinois Wesleyan Univ., Univ. of Michigan.

TUESDAY AFTERNOON (Kiel Municipal Auditorium). Special Session—Professional and Trade Relationships—conducted by Mus. Ed. Exhibitors Ass'n 2:30 pm (Opera House) → Section and Group Meetings 3:30 pm: Creative Music—Student Composition, Elementary, Functional, International Relations, Music Appreciation, Musicology, Music Rooms and Equipment, Opera, Piano, Television → Junior-Senior High School 4:00 pm (Opera House) → Student Members Rehearsal 4:30 pm → Council of Past Presidents 4:30 pm.

TUESDAY DINNER TIME. Student Members Banquet 6:00 pm → Music Ed. Exhibitors Ass'n Dinner 6:00 pm (Statler) → Wisconsin School Music Ass'n Dinner (Black Forest Restaurant) 6:30 pm.

TUESDAY EVENING (Opera House). Contemporary Music Concert: Northwestern University A Cappella Chorus, University of Wichita Kansas Orchestra; University of Iowa Ensemble 8:00 pm → Lobby Sing 10:30 pm (Jefferson).

WEDNESDAY MORNING (Kiel Municipal Auditorium unless otherwise indicated). Registration 8:30 am → Exhibits open from 8:30 am to 6:00 pm → Music Education Research Council Breakfast 7:30 am (Jefferson) → General Session 9:00 am (Opera House) → MENC Business Meeting 10:45 am → Elementary Music 10:30 am → Section and Group Meetings 11:00 am—College and University, Contemporary, Creative, Films, Junior College, Piano, Senior High, String Instruction Problems, Teacher Education.

WEDNESDAY MIDDAY. National Music Camp Luncheon 12:30 pm → Sorority Luncheon.

WEDNESDAY AFTERNOON (Kiel Municipal Auditorium unless otherwise indicated). Special Session "Music Education as a Profession" 1:30 pm → Elementary Music 2:00 pm → Britten's "Let's Make an Opera" 3:00 pm presented by Normandy, Mo., Public Schools, Stanley Chapple conducting → In-and-About Club Officers Conference 4:30 pm → Student Member Rehearsal 5:00 pm.

WEDNESDAY EVENING (Jefferson). Conference Banquet 7:00 pm → Lobby Sing 10:30 pm.

THURSDAY MORNING (Kiel Municipal Auditorium unless otherwise indicated). Registration 8:30 am → Exhibits 8:30 am until 6:00 pm → General Session "Music for Everybody" under the auspices of MENC Project Committee School-Community Music Relations and State-wide Programs 9:00 am.

THURSDAY MIDDAY. Luncheon and business meeting: Illinois Music Educators Association (De Soto) → Louisiana Music Educators Ass'n Luncheon.

THURSDAY AFTERNOON (Kiel Municipal Auditorium). General Session 2:30 pm → MENC Business Meeting 3:30 pm.

THURSDAY EVENING (Opera House). Concert by St. Louis Symphony Orchestra, Vladimir Golschmann, conductor.

The Music Industry Enlists in Music Service

LOUIS G. LaMAIR

THE President of the American Music Conference, an industry-supported service organization, tells how his organization works for the music educator.

TODAY, the joint interest of American education, business, and public is widely recognized. The days when businessmen paid little attention to educators and educators felt they had little in common with businessmen are fortunately passing. Both groups now know that they depend upon each other for the accomplishment of their objectives.

The growing awareness of its responsibility to the field of music education led the music industry to form the American Music Conference, familiarly known as the AMC, in the summer of 1947. Its primary function is to help other groups—and especially educators—to advance the place of music in American life. The music industry knows that the basis of its existence is a sound and progressive interest in music throughout American life, and that it owes its full support to those forces that are working on behalf of music in this country.

This is an example of the enlightened self-interest that has become more and more characteristic of American enterprise. We know that the welfare of every group depends upon the well-being of the whole country. To assure continued and growing prosperity for the music industry, we must strengthen and build the musical foundation of the American people.

There are many precedents for this practice of

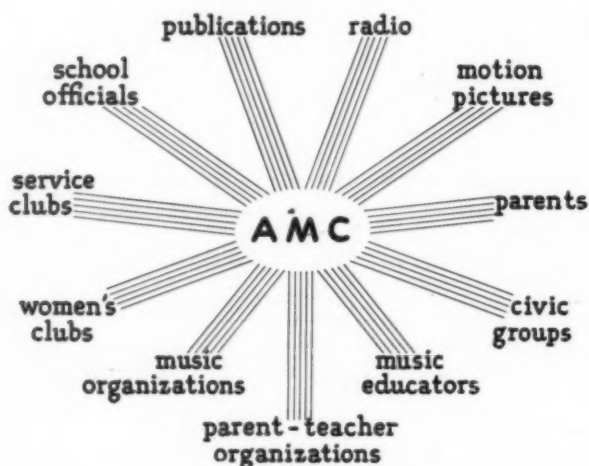
business building a better basis for its future through support of public-service activity. The thousands of business firms that support the great work of the National Safety Council, for instance, know that their investment will contribute to the welfare of the nation, including their employees and their customers. The life insurance business worked to sell War Bonds to help avoid inflation; the metal-using industries gave their support to the government's scrap-salvage drives; the paper industry finances much of the fight against forest fires; the dairy and cereal industries have been doing a great service in spreading information about proper nutrition.

So the AMC has been working with the knowledge that the best means of assuring the future of the music industry is to contribute to the welfare of the American people by increasing musical opportunity.

In a field where there are many long-existing organizations having definite and worthy functions—all aimed at advancing music in America—the AMC fills an important and long-needed purpose. With the funds made available by the music industry, it has developed a staff of full-time specialists and professional consultants, affording the skills, time, and resources that have never been available to the largely volunteer-manned and budget-limited organizations that have been serving so admirably for many years. The primary purpose of the AMC is to use these resources and skills to make the work of such other groups more effective and to expedite their programs. In this way, not only does AMC avoid overlapping the functions of other organizations, but it is making their work more effective—and gives the joint effect of the work of all groups much faster impetus toward the mutual objective of more musical activity for more people.

As part of this purpose, AMC has enabled the Music Educators National Conference to carry out several projects that the educators' group has long had on its list of objectives. The availability of the work thus completed is of benefit to everyone concerned with the future of musical education in America, and therefore accomplished an important objective of AMC.

We are operating along the systematic and sound lines known to be effective in getting things done in a nation where the people determine their own habits, tastes, institutions, and interests. We recognize that if music is to find a greater place in the lives of the people, it must first be consciously desired by the people themselves, and then made available to them



How AMC coordinates all factors to expedite movement to give music a fuller place in American life

in an attractive manner, under favorable circumstances and with the proper incentives to continue their interest.

The nation-wide study of musical activities, tastes, interests, and desires that AMC conducted in 1947 showed clearly that the starting point for all our efforts to make music a rewarding part of more people's lives must be concentrated among school-age children. Music is not only an interest that catches one's attention best before the many problems of adulthood compete for interest; but, since it must be learned, it can find a suitable climate most readily as part of the total learning experience—during the school years. It is not surprising that our survey showed that the most fruitful years for introducing a person to musical activity are between seven and ten, and that few people ever take up music for the first time after they pass age fifteen.

This, of course, is well known to music educators. The MENC has for many years emphasized the importance of school-time musical experience in the total musical character of our people. That is why AMC's efforts involve putting impetus, support, and resources behind the work of the music educators, both on a national level and in communities throughout the country.

To understand how AMC has been adding effectiveness to music educators' work on behalf of music education, it is important to understand how AMC functions.

The national headquarters office is headed by an executive secretary, William A. Mills, who directs a staff of three field men recruited from the field of music education, and a clerical and stenographic crew. The services and counsel of a public relations organization augment the staff with skills and activities directed toward building public opinion for more adequate music education and disseminating information. Directing this activity is a Board of Trus-

tees of eleven representatives of all segments of the music industry that support the AMC.

The three major areas of AMC's activity are:

(1) Informing the public about the place of music in children's education, and in adult education, and stimulating action in support of expanded music curricula.

(2) Working with other organizations to set up courses of action; providing materials such as how-to-do-it manuals, literature, and a color sound slidefilm for use of these groups locally.

(3) Providing the help and experience of a field staff recruited from the music education field, to help steer local and regional organizations in developing music education programs and working for expanded music curricula.

Though only Point Two specifically points to support of other groups, including the MENC, both the first and the third are essentially aimed at expediting the work being done by others—music educators, parent-teacher organizations, music clubs, service organizations, and other groups. For instance, the great volume of material that AMC has placed in national magazines, newspapers, slidefilms, on public platforms, and over radio and television has already helped to create a far more favorable atmosphere for adequate music curricula than has ever been enjoyed before. The work of the field specialists has helped get active local support in many areas for music education more quickly and more concentratedly than before. In every case, the educational and local community aspects of the work have been under the guidance or direction of the music educators and civic leaders concerned.

AMC has no "program" that it seeks to set up in the schools and communities of the nation. It is helping the schools and communities make realities of the programs they themselves want and need, but have been slow in getting because they lacked the stimulus and assistance we are now able to provide.

[A future article by Mr. LaMair in the MUSIC EDUCATORS JOURNAL will describe how AMC's efforts are enhancing the work of music educators in their local areas.]



VIRGINIA STATE STRING ORCHESTRA

THE SUCCESS of the Sixth Annual State String Orchestra, sponsored by the Virginia Music Educators Association, is another example of the fact that sustained effort on behalf of the stringed instruments is bearing fruit. The Virginia orchestra, shown above in one of its sessions in the Thomas Jefferson High School, Richmond, drew 108 players from fourteen schools. Elizabeth A. H. Green, University of Michigan, served as guest conductor, and Wendell Sanderson, director of music, Richmond

Public Schools, was chairman. Mr. Sanderson writes: "The fact that this was the 'Sixth Annual' indicates that our program has been going longer even than the recent concerted effort of MENC to give the needed emphasis to strings. . . . The cultivation of strings is not a hopeless task as some would have us believe. If the orchestra is given a real job to do, in the way of musical production—with adequate facilities and leadership—it will be equally as popular as the band."



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We Traveled Abroad

JANE WALLACE

IF ANYONE had told me last fall that within the year I would have gone abroad, participated in an international music festival, and toured five European countries, I wouldn't have believed him. That seemed a distant dream that could not be realized, at least not any time in the immediate future. In fact, it continued to seem a wonderful dream until we made our first stop outside the United States—at Gander, Newfoundland. That is where our adventure really began—an adventure so great and wonderful that at times I myself can scarcely believe it occurred.

It seems that I am getting ahead of myself. To be accurate, I must start at the very beginning. Our group, the Ouachita Parish High School Choir of Monroe, Louisiana, had been formed several years ago by our director, Velma Nichols Willey. The choir was a part of our regular school work, and we met together once a day, Monday through Friday, for an hour. We had sung for various clubs and civic organizations and on school programs; we participated in district and state music festivals, and our spring concert was an annual event in Monroe. This seemed to be our regular routine, year in and year out.

Then, suddenly, something happened which came as a shock to all of us choir members. We received an invitation to participate in the International Eisteddfod at Llangollen, Wales.

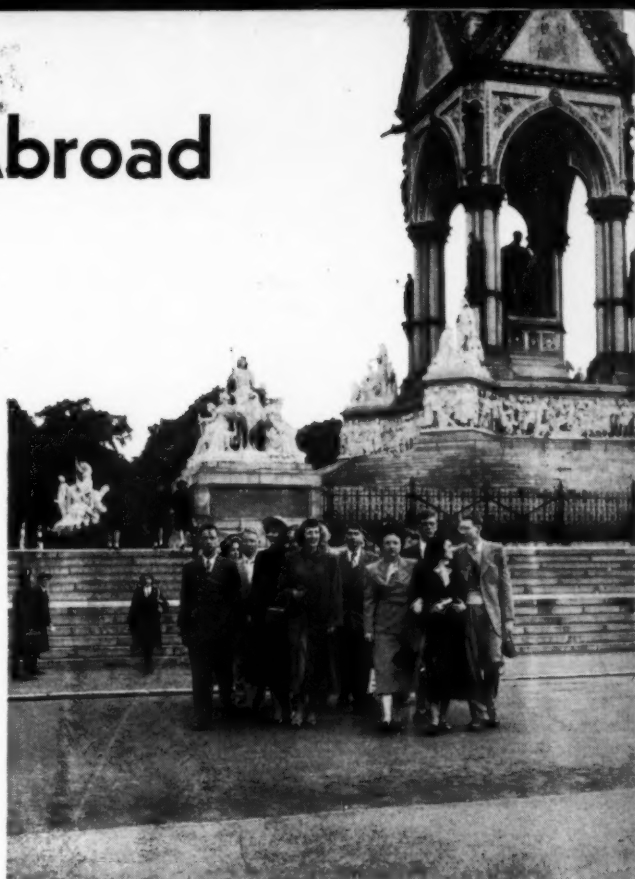
To describe the effect of this invitation upon our group is an impossibility. We entered our work with new eagerness and enthusiasm. We knew little about Wales and even less about the Eisteddfod, but never were there more willing students. With the aid of history books and encyclopedias we learned much. We even thought we had learned to pronounce some of those strange-looking words; but, after hearing the Welsh people speak, we found that we were quite wrong.

It would have been impossible for a group as large as ours to make such a trip, since our choir is composed of about seventy-five members. Therefore, it was decided that the ensemble—a group of seventeen selected from the choir at the beginning of the year—should go.

The Chamber of Commerce saw to it that the money was raised. Subscription concerts were given, and donations were solicited and received from various people throughout the state.

At last, we were on our way. We traveled by train from Monroe to New York. From there, we made a trans-Atlantic flight, stopping in Boston; Gander, Newfoundland; Shannon, Ireland, and, at last, London.

Readers will remember that the May-June 1949 issue of the JOURNAL (page 52) carried the report of the MENC Committee on International Relations to the effect that seventeen high school students from the Ouachita Parish High School, Monroe, Louisiana, were to represent the United States at the International Music Festival (or Eisteddfod) in Llangollen, Wales, June 14-19. The "wonderful story" of the Festival, and of the entire trip, here appears as written by Jane Wallace, winner of first place in the pianists' competition at Llangollen. Miss Wallace has also composed several numbers, and, it might be added, seems to have a flair for journalism, too.



Returning from the Eisteddfod at Llangollen, Wales, the Ensemble from the Ouachita Parish High School Choir (Monroe, Louisiana) visits Prince Albert Memorial, Kensington Gardens, London.

Pan American World Airways photo

When we arrived in London for the first time, we noticed particularly the neatness of the homes. Each home, no matter how small or humble, had its garden ablaze with flowers. It was a pleasure to behold the long rows of neatly-curtained houses and trimmed hedges.

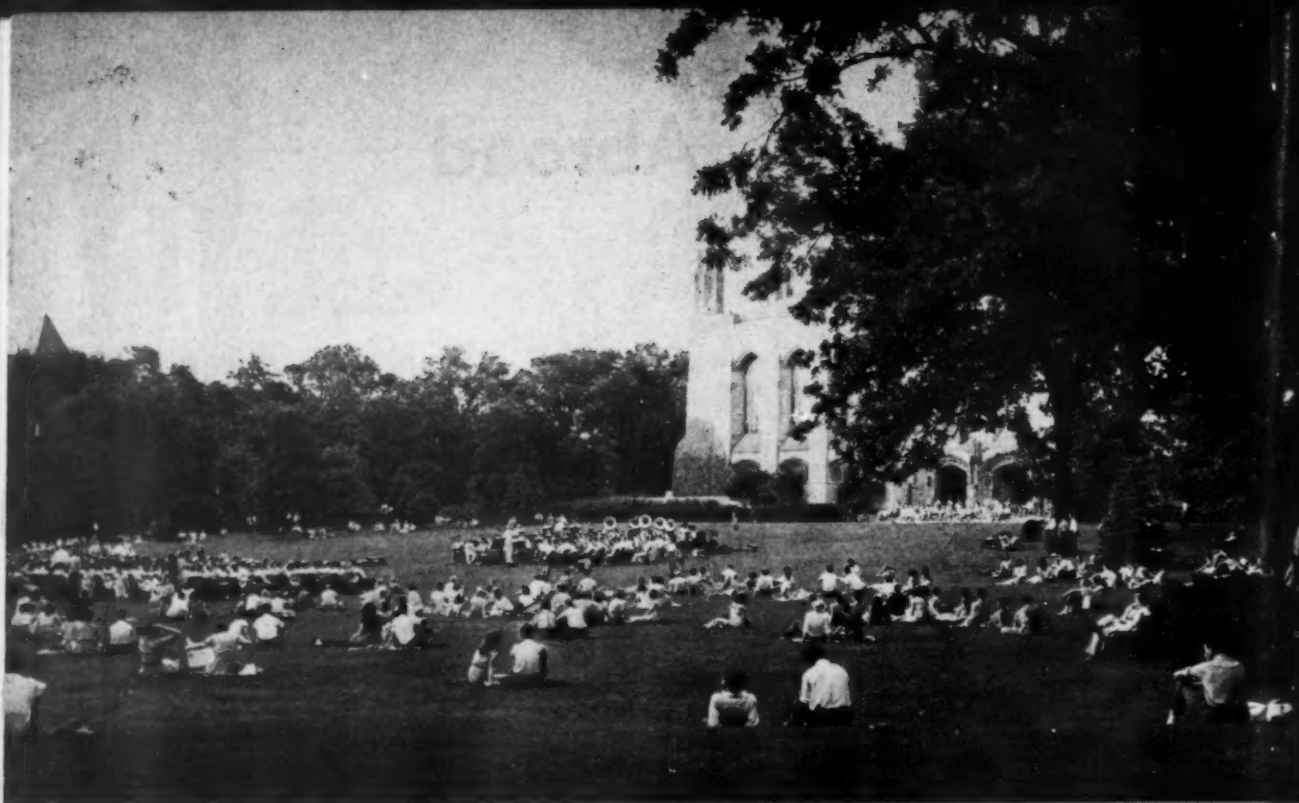
Almost immediately, we began our journey to Llangollen. From Paddington Station we traveled on a slow, rather uncomfortable train. Passing through the English countryside, we saw many groups playing cricket. Since we were very eager to learn of things typical of England, we managed to find an obliging Englishman who was willing to explain the game to our satisfaction.

Llangollen was so different from anything we had ever seen, or imagined, that it literally took our breath away. It was a combination of all the storybook lands. Everything seemed to be in miniature except the mountains. Even the River Dee, which ran through the town, seemed in proportion to all of this smallness.

I'm sure the thing you are most interested in is the Eisteddfod itself. I must admit that we had no idea of what to expect. We all had our own particular versions of what it should be like. It so happened that the grounds of the Eisteddfod were reminiscent of a circus with one large tent, the Marquee, and numerous smaller ones representing such things as United Nations, British Consul, Rotary International, and various newspapers.

As we entered the grounds, we saw two rows of flags representing the countries participating in the Eisteddfod. They were very colorful and added greatly to the festive atmosphere.

[TURN THE PAGE]



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Perhaps the most interesting thing about the Eisteddfod was the variety of nationalities represented. There were representatives from France, Norway, Sweden, Scotland, Ireland, England, Austria, Germany, and Spain. A group from Czechoslovakia was programmed, but was unable to attend.

Of all the groups, the most colorful was the Spanish. When its members first arrived in Llangollen, they danced across the bridge and through the streets in the brilliant costumes of their native land. In the folk dance competition, the Spaniards walked off with the five highest places, and the Spanish San Sebastian Choir won first prize in a competition for women's voices.

The Marquee, where most of the competition took place, could seat about six thousand people. The large platform in front was covered with flowers at all times, and the decorative scheme was red, white, and blue. Even though we realized that these were also the colors of the British flag, we couldn't help being a bit homesick.

The competition took place during the day; at night there were concerts in the Marquee. So much interest was taken that it was always filled, and there were many people sitting outside listening to the music over the public-address system.

At home we had sung for rather large audiences, but there is nothing that can be compared to the thrill of singing before an audience of well over six thousand. We wanted to do our very best for all these people—because we were, to them, the United States of America. Our music was new and different to these people. It had the carefree, unrestricted quality that so many people associate with our nation. We were the bearers of a new type of music to the Welsh people.

We re-entered London—and life became a maze of all the wonderful places there and in the surrounding area. We saw Buckingham Palace, Scotland Yard, West-

minster Abbey, the changing of the horse guards, St. Paul's Cathedral, the Tower of London, and the crown jewels, to mention just a few things. We spent an enjoyable afternoon at Stratford-on-Avon, the birthplace of Shakespeare.

After traveling across the English Channel by night steamer, we reached Holland. There, among many places, we visited the Peace Palace, the Isle of Markham, and a number of museums. Among the many famous paintings we viewed was Rembrandt's "The Night Watch."

Next came Brussels. There we marveled at the Palace of Justice, St. Gudele's Cathedral, the grave of the unknown warrior—and, outside of Brussels, the countryside where the battle of Waterloo was fought.

Nothing is as wonderful as Paris in the Spring. Paris was, to me, the highlight of the whole trip. We saw the things you'd dream of seeing when in Paris: the Eiffel Tower, the Arch of Triumph, Napoleon's home and tomb, the Cathedral of Notre Dame, the Palace of Versailles. But Paris is so much more than the things you see or do there. There is a wonderful spirit of gaiety there that makes you glad you're alive. Paris isn't a city; it's a spirit that surrounds a city.

And then—home. I can't describe my appreciation for my trip away, but I will say that one of the happiest times of my life was the moment we sighted the land that was the United States of America.

Because of the kindness of Former Governor James A. Noe, we were able to extend our trip an extra day and stay over in New York. While we were there, we sang over NBC—another thrilling experience.

No matter how long we live, or what we do with our lives, I know that all of us will remember the experience we've had. In years to come, we will often refer to the summer of '49—that wonderful summer we traveled abroad.

Western Music in Japan

THE FOUNDATION for Western musical culture in Japan was laid about seventy years ago with the formation of an Institute for Musical Research for the study and dissemination of Occidental music. Japan had emerged not long before from centuries of seclusion, and the government under Emperor Meiji sought to acquire the best the Occidental world had to offer, including all phases of Western culture.

Among the far-sighted Japanese of that day was Shuzi Izawa, who returned from the United States, where he had been sent for training, enthusiastic in the cause of Western music. Largely due to his efforts, the Institute was founded, and he became its first director.

In 1880 Luther Whiting Mason, an American musician and teacher under whom Izawa had studied, accepted the Japanese government's invitation to assist in establishing the Institute on a sound basis. Mason, who is often called "The Father of Western Music in Japan," remained three years during which the Institute was reorganized as an Academy. Ultimately, it became the government-sponsored Tokyo Academy of Music. Enrollment was limited by strict entrance requirements, and

to be graduated from it was assurance of high musical standing.

The Academy grew and an orchestra was formed with foreign conductors to lead it. It remained the country's only full-scale symphonic institution until twenty years ago when the Japan Philharmonic Orchestra, a private organization, was established. The Philharmonic, currently Japan's principal orchestra, has managed to survive through many trying periods. It was organized by Hidemaro Konoye, brother of the late Prince Fumimaro Konoye, former premier who committed suicide after Japan's defeat.

Konoye conducted the orchestra nearly ten years, assisted at times by guest conductors. He left Japan in 1936 for Germany, where he stayed until after the surrender. During most of the time he was gone, the Philharmonic was under the direction of Joseph Rosenstock, formerly of Vienna and a Metropolitan Opera conductor for a brief time before the war. Rosenstock was ousted before the end of the fighting but resumed conductorship of the Philharmonic after the surrender. Its standard of performance was raised to a high level under his guid-

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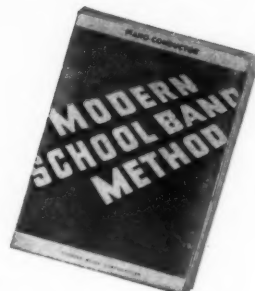
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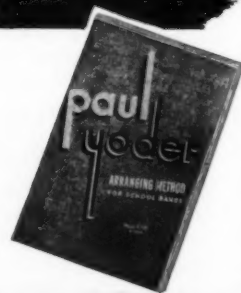


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ance, and he introduced much new work—although none by American composers. In 1946, Rosenstock left Japan and was replaced by two Japanese he had trained.

Henry Hadley, former conductor of the Manhattan Symphony Orchestra, is the only American ever to conduct the Philharmonic. He came to Japan fifteen years ago as guest conductor and introduced some American compositions, including a few of his own.

Musical activities were severely regimented during the war. Presentation of Western music, other than that of German or Italian origin, was prohibited, and efforts made to supplant Western influence with Japanese music, especially militaristic music.

The head of the Japan Musical Culture Association held the honorary rank of major general and dominated Japanese music. With defeat of the Axis powers came the end of the Nazi-patterned Japan Musical Culture Association and the return of musical freedom.

Four avenues have been used to introduce American music to the Japanese during the Occupation: (1) live concerts, most of them in the Tokyo area; (2) recorded concerts accompanied by lectures delivered by Clarence Davies, music officer for General MacArthur's Civil Information and Education Section, or Ernest Satow, his assistant; (3) radio programs over Broadcasting Corporation of Japan's two nation-wide networks, and (4) record concerts at the seventeen Information Centers operated by CIE.

While Davies, a prewar music critic for the Japan Advertiser, is primarily concerned with introducing American music to Japanese audiences, he encourages also the performance of all types of Western music, both contemporary and classical. When he first came to Japan thirty years ago, practically no American music was heard. Currently, hundreds of bands play throughout the country, and a number of fine symphony concerts are heard in Tokyo, Osaka, and other major cities. Last year more than fifty performances presenting contemporary American music were played in Tokyo, and this year the number probably will be doubled. In addition, many thousands of Japanese attend record concerts organized and conducted by CIE's Music Department, and other thousands flock to record concerts at the CIE Information Centers.

The first American operetta performed in Japan after the surrender was Gian-Carlos Menotti's *Old Maid and The Thief*. It was well received by the Japanese during a seven-day run in Tokyo. Henry Hadley's opera, *Bianca*, is scheduled by the Fujiwara Opera Company. And *Atsumori*, a cantata composed by Charles W. Lawrence after he visited Japan before the war, is in rehearsal and will be staged in both Tokyo and Osaka.

During the past eighteen months, the works of thirty-six American composers have been presented by Japanese musicians. These include George Gershwin's *Rhapsody in Blue*, the music of Aaron Copland's ballet, *Appalachian Spring*, Wallingford Riegger's Piano-Violin-Cello Trio, and Roy Harris' Third Symphony. Other American composers whose works have been presented are Samuel Barber, Theodore Chanler, Charles Griffes, Charles Ives, Richard Hageman, Jerome Kern, Sigmund Romberg, Cole Porter, Rudolf Friml, Quincy Porter, Edward MacDowell, Leonard Bernstein, Walter Piston, Norman Lockwood, Deems Taylor, David van Vactor, Douglas Moore, Harrison Kerr, Vincent Persi-

THIS article comprises the essence of Information Bulletin No. 15 published by the Public Information Office, General Headquarters, Far East Command and released to the Music Educators Journal through courtesy of the Public Information Officer, Colonel M. P. Echols. The material is of special interest as a supplement to the article "Music in Japan" by Yoshio Hirooka, which appeared on page 34 of the November-December 1949 issue of the Journal.

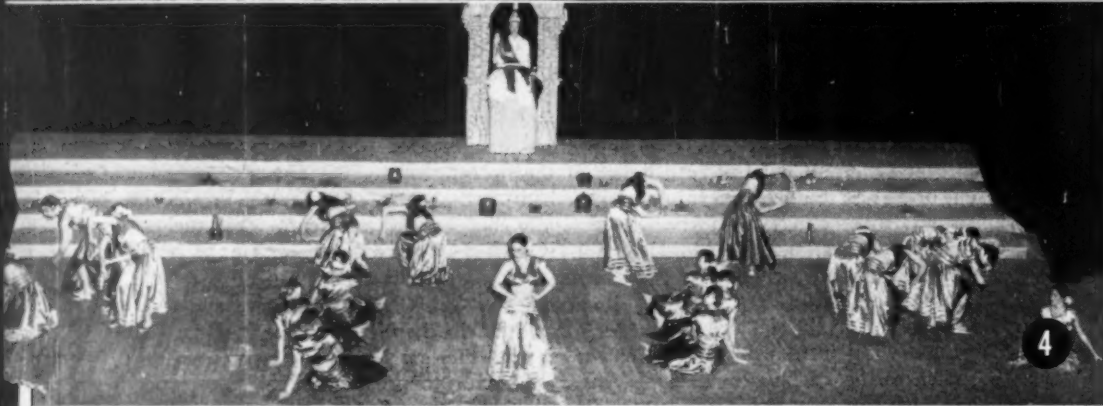
chetti, Eric Delamarter, Daniel Gregory Mason, Godfrey Turner, Bernard Wagenaar, Elie Siegmeister, Randall Thompson, Norman Dello Joio, Arthur Foote, Amy Wood Finden, and Edward Burlingame Hill.

Radio has done much to spread Western music, especially in the larger cities. Rural Japan, however, still prefers the purely Japanese type of musical entertainment. A recent survey, which requested listeners to send in their preferences, disclosed that the average Japanese prefers Japanese music but enjoys some Western music of the lighter variety. Symphonic programs are popular mostly in the metropolitan areas. Jazz is not popular generally, but has its adherents when melodic and tuneful. Out-and-out cacophony, such as is heard in hot jazz numbers, is not liked.

The Radio Unit of the Civil Information and Education Section works closely with the Broadcasting Corporation of Japan, the single Japanese broadcasting agency, in an endeavor to present suitable music programs. These include shows featuring numerous Western-style, classical music presentations.

Before the war, Tokyo had a heavy concert season. Foreign and Japanese musicians appeared in a variety of recitals and concerts. World-famous artists began appearing in Japan in 1921 and continued until about ten years ago, when political and exchange conditions made it either difficult or unprofitable. Among these artists were Mischa Elman, Zimbalist, Kreisler, Schumann-Heink, Benno Moisevitch, Mischa Levitski, Piatro and Mirovitch, Edward Johnson, Chaliapin, Toti del Monte, Arthur Rubinstein, Godowsky, Ignatz Friedman, Heifetz, Piatigorsky, Emanuel Fuermann, Galli Curci, and Jacques Thibaut. Dancers who performed in Japan included Anna Pavlova, Ruth Page, Ruth St. Denis and Ted Shawn, Harold Kreutzberg, L'Argentina, and La Merie.

As far back as thirty years ago, a resident Italian formed a small company and presented a number of Italian operas. Twenty years ago, the first foreign troupe arrived from Italy and gave successful performances. They returned several times. A troupe of White Russians also visited Japan and staged a number of operas. These performances stimulated wide interest and some of the younger Japanese singers, after completing training in Japan, went abroad for further study. Most of them went to Italy, where they made appearances in the smaller companies. Among them was Yoshie Fujiwara, who became Japan's first operatic tenor. Ten years ago Fujiwara formed his own opera company and since has produced *Carmen*, *Traviata*, *La Boheme*, *Madame Butterfly*, *Pagliacci* and *Cavalleria Rusticana*. Although now past fifty, he still appears, usually in the leading role. [TO THIRTY-SEVEN]



Music for Everybody is the title of the new book published by the MENC Project Committee on Music Relations and Activities. The book is a collection of pictures here and there since some of them are borrowed for "Everybody," by the way, the book is a session at the St. Louis convention of the School-Community and State Music Committees.

Legend: (1) Lads and lassies of the Ouachita, members of the Ouachita Choir, who went to Wales to sing at the Elsteddfod. Story on page 23.

(2) It's a New Jersey tradition to have a concert at each NJSEA session. Pictured are the 1949 editions of the NJSEA Choir and Orchestra assembled for the session.

(3) The Associated Male Chorus of the New Jersey Education Association, representing several hundred groups, representing all the social organizations, walks of life who have one thing in common: *love to sing*. Picture shows a group of 2,000 who sang together in the AMCA Atlantic Conference at New York. Next festival: Atlantic Division feature of MENC Eastern Division.

(4-5) Two scenes — "Hindu Temple" — from "Man's Search for Meaning" presented for MENC Convention at St. Louis.

(6) Second and third graders of the Benjamin Franklin School, St. Louis, singing "Story of a Plan," page 18.

(7) St. Louis Philharmonic Orchestra conductor — oldest musical organization founded 1860 — will take part in the 1950 MENC Convention. See page 10.

(8) The instruments of simple music are receiving increasing attention in music and recreation programs for children. Many elementary teachers themselves are learning to teach one or more of "simple" instruments. The teachers in Pittsburgh Diocese are the Field Staff of the American Music Association.

(9) It's fun to sing, but more fun to know how. Here, an 11th grade Senior High School voice class demonstrates use of the diaphragm.





ody is the title of the book soon to be published as the first report of the Committee on School-Community Activities. The title might well apply to the pictures here shown—particularly so to the pictures of the children.

and lassies from Monroe, Louisiana, the Ouachita Parish High School choir, Wales to sing in the Liangollen on page 29.

Jersey tradition that the Department of Jersey Education Association proposed NJSEA annual convention. 19 editions of the All-State Chorus assembled for the 21st annual concert.

and Male Chorus of America—several, representing all types of industrial organizations—unites men from all over the world in common: They are all men. The shows a close-up sample of the other in the Silver Jubilee Festival Conference at White Plains, New York: Atlantic City, April 28, 1951—a Western Division 1951 convention.

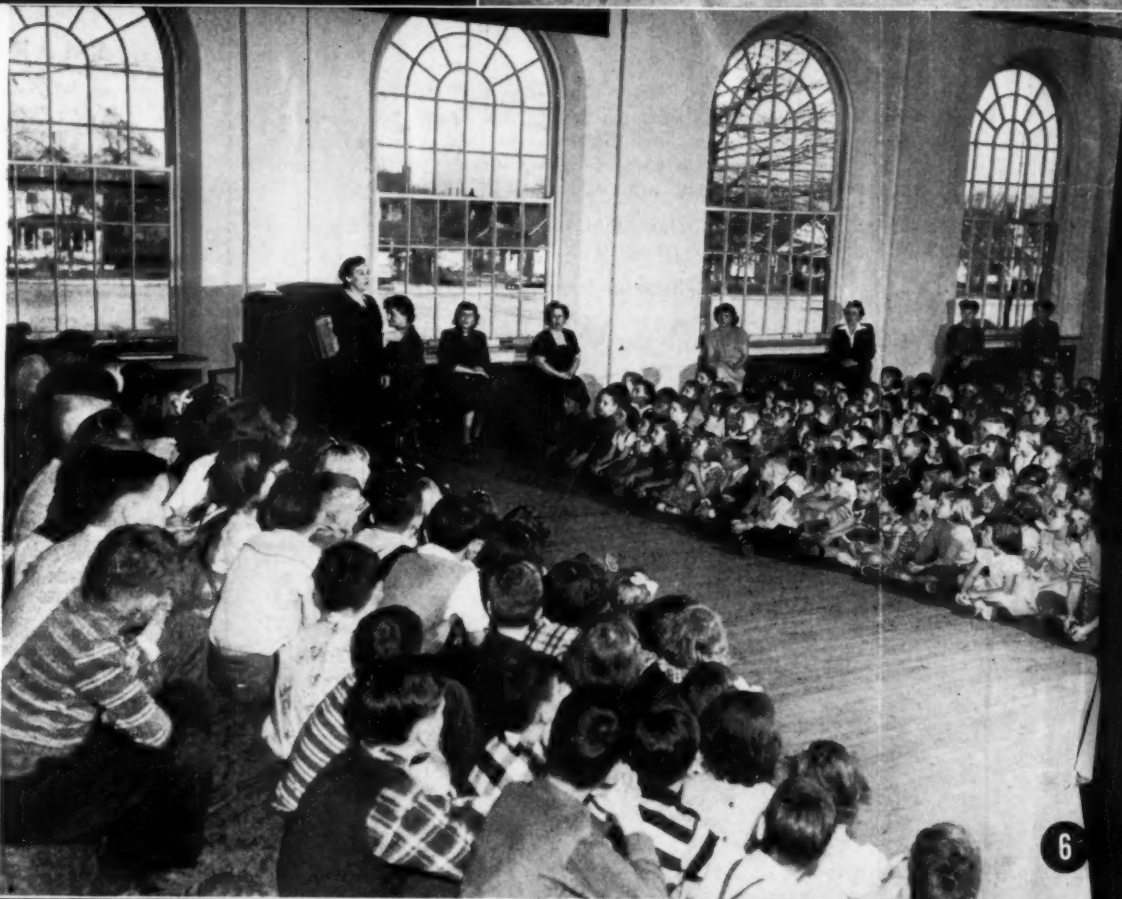
—“Hindu Temple Dance” and “The Search for God,” pageant to be presented at the C Convention by St. Louis Public School.

Third graders have a “sing” in Cleveland School Auditorium. Read the page 18.

Harmonic Orchestra, Gerhard Stroth, musical organization in St. Louis, take part in the Community Festival at St. Louis Music Sponsors at the convention. See pages 24-25.

ts of simple technical demands and receiving increasing attention in the programs for children and adults. Teachers themselves enjoy the process one or more of the numerous types of music. The tutor of this group of the Diocese is Forrest McAllister of the American Music Conference.

g, but more enjoyable if you have a Here, an East Rochester (N. Y.) voice class sees the teacher demonstrating.





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No operas were performed during the war. But a revival has begun, and *Traviata* was presented early in the Occupation by the Fujiwara Company under direction of a German light opera conductor now a resident in Japan. *Traviata* was followed by *Pagliacci*, *Cavalleria*, *Carmen*, *La Tosca* and *Tannhauser*. A new rival group, Nagato Miho Opera Troupe, was formed more recently and has produced *Madame Butterfly* successfully, following it with Beethoven's *Fidelio*, *La Boheme*, and many repeat presentations of *Butterfly*. Both com-

panies performed in the country's larger cities and have been attracting larger audiences, both Japanese and foreign, than before the war.

The Nagato Miho Troupe presented Gilbert and Sullivan's *Mikado*, banned before the war because it was disrespectful to the Emperor, for the first time in Japan in 1947. The performance was limited to Allied personnel, but a year later it was shown to Japanese, who packed one of Tokyo's largest theaters and were highly amused.

[CONTINUED ON PAGE FORTY-FIVE]

Displaced Persons Arpeggio

JAMES A. RYBERG

MUSICIANS KNOW that an "arpeggio" is a special technique used in playing a chord—the consecutive sounding of each note, beginning with the lowest and continuing to the highest, and sustaining each until all are blended together in harmony.

The lives of four Latvian displaced musicians who will soon arrive in the United States closely resemble what could be called a life-style "arpeggio." Because one "note," or job as a music teacher, was "sounded," three others will blend with it soon in a North Carolina city. And, this "arpeggio" of jobs will produce a chorus of overtones.

First "note" in the life-style "arpeggio" was struck last February when the Rev. Mr. J. D. Sheppard, pastor of Ascension Lutheran Church in Shelby, North Carolina, signed a displaced persons' resettlement form. He asked the National Lutheran Council to bring to this country a DP piano teacher, "under middle age, from twenty-five to thirty-five, if possible." Further amplifying his request, the clergyman asked for a woman pianist, "with personality," one who would be "attractive to children, since she will work with the children in the church and teach them piano."

The assurance also specified that the musician "know how to direct a children's choir," and be able to use the English language well enough to teach. In return for this work, the teacher would receive from the church fifteen dollars weekly in salary to start, plus room and board. However, the assurance also promised, "All she makes teaching piano, which should be about \$125 a month, will be hers."

In the opinion of the Lutheran Church's European DP resettlement staff, Velta R. Ilsters, a Latvian, best fitted the description on the pastor's resettlement form. Lutheran DP workers in Europe learned that Miss Ilsters had studied piano in a Riga, Latvia, conservatory; that she had directed displaced children's choirs in a DP camp in Bavaria. She received highest recommendation from the camp's director, V. Karitons.

When Miss Ilsters arrives in Shelby, the Ascension Church congregation plans to offer her the opportunity to play the congregation's pipe organ, if she chooses. Church members will furnish her with a piano and a studio, free of charge. The people of the church will also assist her in forming a class of piano students, so

that she may become self-supporting. A class of fifteen students is now waiting for the Latvian piano teacher to arrive.

Thrilled with their success in finding a long-sought piano teacher, Pastor Sheppard's congregation soon offered another assurance, this time for a DP violin teacher. "None is available in or near Shelby, in a county of some 65,000 people," the clergyman wrote in April to Cordelia Cox, director of the United States Lutheran Resettlement Service in New York.

Pastor Sheppard himself suggested that perhaps Miss Ilsters would know of a violin teacher from the displaced persons among her acquaintance in European camps. And Miss Ilsters quickly suggested another Latvian musician, Viktors Ziedonis, age twenty-six. So the second "note" in the "arpeggio" was struck, in harmony with the first, as Mr. Ziedonis was offered a position playing for worship services in Ascension Church.

In addition, the young violinist would be able to have classes of violin pupils in Shelby's high school, and in two rural high schools. Besides this, Mr. Ziedonis would be furnished with a studio, free of charge, by the Shelby High School, where a class of eighteen private pupils now awaits his arrival. In spite of his youth, Mr. Ziedonis had already achieved a reputation as a violinist "of note" in Latvia.

Third note in the "chord" of jobs for DP musicians was blended into the "arpeggio" as another assurance was offered by the Shelby congregation—this time, for Mrs. Olga Vitols, forty-six-year-old Latvian harpist.

A graduate of the conservatory of music in Riga, Mrs. Vitols completed graduate work in Paris. Pastor Sheppard promises that "she will be placed with an orchestra, if she wishes," and will also be offered help in organizing a class of pupils for instruction on the harp when she arrives.

Final "note" in the "arpeggio" of assurances came as the North Carolina church offered an opportunity for Mrs. Erika Drullis, also a Latvian, to have a spare-time class in piano pupils. This would augment the salary she would earn as a typist in a Shelby finance company office.

The North Carolina clergyman has already begun to lay plans for special concerts for the DP musicians. He hopes to stage these in nearby Lutheran churches, and in schools, "to show people what they can get from DP camps in the line of musicians." [TURN THE PAGE]

Readers will enjoy this story of what one town has planned for four displaced-person musicians—and for itself—as released through the News Bureau of the National Lutheran Council, New York City.

A number of pleasant "overtone" have followed this "arpeggio" of assurances for the four Latvian musicians. Miss Ilsters' fiancé, Ringolds Elmars Langins, has been promised a job with the largest floral concern in Shelby, where he will apply his Latvian university training in agriculture as a plant specialist. The pair now can be married before leaving Europe, knowing that both will have jobs when they arrive in America. In addition, the DP bride-to-be's mother, Mrs. Lilija Ilsters, a widow, will be able to come to the United States with them because Pastor Sheppard located a position for her, looking after a small girl whose mother died recently.

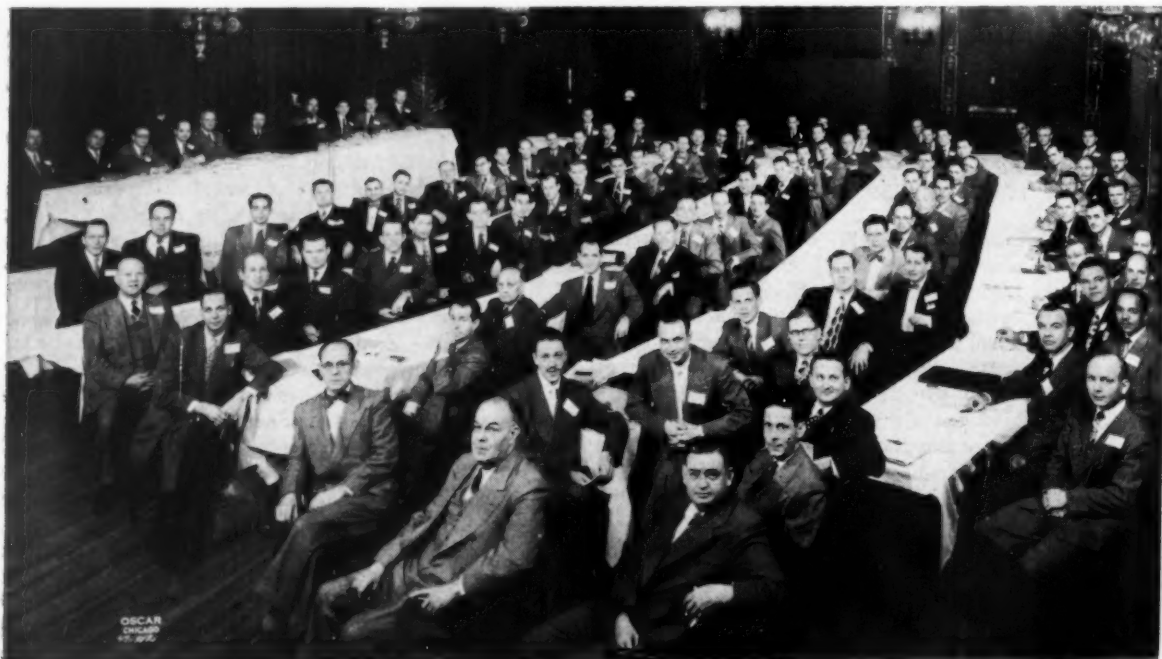
Mrs. Vitols' husband, Rudolfs, forty-five, will be employed as an art instructor in Shelby's high school, another "overtone" developing from the "arpeggio."

In all, forty displaced persons—twenty-eight adults

and twelve children—will be able to come to the United States through fifteen separate assurances supplied by the Ascension congregation. Other opportunities which Ascension's pastor has channeled through the Lutheran Resettlement Service have included jobs for six student nurses, a carpenter, a master metal worker, a master tailor; a dressmaker, a bookkeeper, a bowling-alley attendant, a milk-production manufacturer, a dairy farmer, a cook, a housekeeper. All the jobs were located in or near Shelby, a city of some 14,000 persons.

Highest praise for Pastor Sheppard's efforts on behalf of displaced persons was voiced recently by Miss Cox: "He has done an excellent job and deserves highest commendation—especially for the assurances he has promoted for professional people, who often have a more difficult time obtaining job assurances."

College Band Directors National Association



BOTH in the quality of its program and in the quantity of band directors present, the fifth annual convention of the College Band Directors National Association held in Chicago, December 19-20, 1949, was a great success. Daniel L. Martino, retiring secretary-treasurer, reports that 144 persons paid active membership dues at the convention, that another four came in as associate members, and that a number of other persons were in attendance. Under the leadership of President Alvin R. Edgar, Vice-President L. Bruce Jones, Mr. Martino, R. Bernard Fitzgerald, chairman of the subcommittees, and all the various committee chairmen, the program was the completion of months of careful work.

After introduction of the theme of the day, "The Band's Literature," by Mr. Fitzgerald, meetings were held on "Some Problems Confronting Symphonic Band Literature," "Solo Accompaniments, Pub-

lished and Manuscript," "The Brass Choir," "The Woodwind Choir," "Contemporary Symphonic Band Music, Published and Manuscript," "A New Look at the Concert Band," "Radio Broadcasting and Recording Techniques," and a number of special subjects. Music was furnished by a special brass group, the Chicago Symphony Woodwind Quintet, and, at the banquet, the Catholic Youth Organization Band. Highlight of the convention was the Fellowship Banquet, the scene of which is reproduced above.

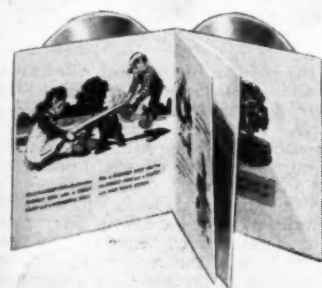
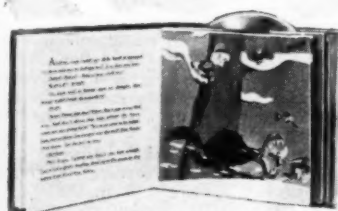
CBDNA officers elected: President—R. Bernard Fitzgerald, University of Texas, Austin; vice-president—L. Bruce Jones, Louisiana State University, Baton Rouge; secretary-treasurer—Joseph A. Gremelspacher, Indiana State Teachers College, Terre Haute. Division chairmen: California-Western—Clarence E. Sawhill, University of Southern California, Los Angeles; Eastern—John E.

Peifer, Franklin and Marshall College, Lancaster, Pa.; North Central—Myron Russell, Iowa State Teachers College, Cedar Falls; Northwest—Lewis L. Rhodes, Eastern Oregon College, La Grande; Southern—Ernest Lyon, University of Louisville, Ky.; Southwestern—James Neilson, Oklahoma City University, Okla.

Since its inception in 1938, the College Band Directors National Association, formerly known as the University and College Band Conductors Conference, an outgrowth of the MENC Committee on University and College Bands, has held meetings at the biennial national conventions of the MENC. In 1946, fall meetings were begun on a larger scale than before the war. Thus the continued growth of the association, as shown in this "fifth annual" convention, has particular significance.

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Music Is Our Language

EUSEBIA S. HUNKINS

A LANGUAGE is essentially a means of communication. It may be divided, for the sake of convenience, into two elements: (1) sound, of value for immediate communication, but transient, and (2) written symbol, which is a form of preserved sound used for communication over distance or time.

We no longer think it a miracle that our people can learn to speak, read and write, and also understand the symbols of our English language. Some do it better than others, but it is possible for all; and, under our American philosophy, it is rightly made available to all through public education. We are proud of the fact that a great majority of our people are literate.

In the language of music,² however, an entirely different situation exists. While many people can sing and understand (to a limited extent) the sounds of music, few can read, write, and understand its written symbols.

The unpleasant fact is that we as a people are *musically illiterate*. The great majority of us are still in the "Town Crier" and "Public Scribe" stage; that is, we must have our music read, and written for us. We are completely barred from that rich field of musical experience which is open to the few who, by special study and concentrated effort, have mastered the skills and acquired the understanding of written music.

It is possible for any and every person of normal intelligence to learn to read, write and understand the language of music. I am sure of this, for I see it happening every day, with young and old, average and above-average, brilliant and less gifted people.

About six years ago, having been concerned for some time with this musical illiteracy and its challenge to music educators, I faced the problem squarely and determined to do something constructive about it. The best test, I reasoned, would be in the worst place—that is, with an average group possessing little or no musical background or education. I easily found this in a boys' school, grades

This article was submitted through the MENC Creative Music Projects Committee, Helen Grant Baker, chairman. Commenting, the chairman said, in part: "Eusebia Hunkins, a fine musician and a skilful teacher, has brought out creative work in general music classes in the Barnard School for Boys in New York and in Athens, Ohio, where she now lives and where her husband is dean of men at Ohio University. Mrs. Hunkins strongly advocates the building of a thorough musicianship without postponing or stifling the creative urge. Readers will be interested to learn that she has recently published an experimental text called *Music Is Our Language*, designed for creative work in general music classes, which is being used in a number of laboratory schools with gratifying results.

"Disc and wire recordings are other forms of preserved sound, and might be termed "frozen" sound in contrast to written symbols, aptly called "dried" or "dehydrated" sound. Recordings are more quickly and easily made, but require highly-mechanized equipment. The written symbols are slower and more tedious, but available to all.

"Music has often been referred to as a "universal" language. This is trite, but, in a very genuine sense, true, since it is common to all countries in our Western civilization. Music is less exact than the spoken or written word but more direct in its communication, especially to the emotions, and less encumbered by various tongues and dialects.

four to nine, where classes averaged from fifteen to twenty pupils each. I also worked with four small groups of so-called talented people—a quartet of young men, a chorus of young women, a choir of youngsters from eight to twelve years of age, and a mixed group of adults.

The aim always uppermost in my mind was to find the most direct means by which the average person can learn to use and understand the language of music.

The surest and quickest way to learn anything is through personal experience. So it was that from the first I plunged my students directly into musical experience through singing (for every person of normal intelligence can sing, yes, everyone, even though he may not be able to play a musical instrument), through reading, writing, and listening to music, and even associating it with bodily movement. However, the greatest stimulation, the greatest pleasure and the finest understanding came with the actual creation of music by the students themselves.

For if one would fully understand the creation of another, he must himself create a like thing.

The fascination which the world of music has for these many students with whom I have worked is due chiefly to this creative approach. The pupils learn to sing, to find their way about on the piano, to sight-read, to understand and use simple harmony, counterpoint, and form—but, chiefly, they learn to create and thus become a living part of the world of music. They feel "at home"—they "belong." There is free and spontaneous communication through a language which is their own.

Having proved to my own satisfaction that it was possible for each of my pupils to learn to read, write, and understand music, my next task was to put in concrete form the process by which this was accomplished. My aim was to give such clear and definite directions that any music teacher with a public school music education or its equivalent could follow them and produce practically the same results. This I needed to do and yet leave room for the individual teacher's personality to express itself. Organizing the text and testing the material covered a period of two years. Undoubtedly, changes, deletions, and additions will be made, but the following basic procedure will necessarily remain the same.

Beginning with the fundamental C major chord tonality, the student is made aware of intervals by singing, reading, writing, and creating melodies with them, always in rhythm. Then, the other scale members are grouped about the home tonality and, later, other chords of the key family are introduced. Free improvisation is done by students and teacher, and there are exercises for the development of singing and reading skills. Simple cadences and chord progressions are given for playing at the piano and are possible and fascinating experiments for even one totally untrained. Counter melodies are introduced very early, so that two-part singing, writing, and playing become second nature. Phrase sense is developed from the beginning through question-and-answer improvisation, and proceeds to its logical conclusion in the smaller part forms. Other keys, including the minors, are explored and thoroughly assimilated by much the same process as that used for the C major tonality. Compound time fits easily into the general scheme, and modulation is a natural development of phrase and key relationships. There are supplementary singing aids, simply illustrated. There are no hard and fast rules laid down; anything



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At the completion of this work—which covers a period of roughly two to four years, depending upon whether there are one or two hour sessions per week,⁴ the student stands on the threshold of a familiar and fascinating world, whose many paths he is ready and eager to explore. He has a firm grasp of the fundamentals of music—he can read and write its symbols accurately and with understanding, and can express intelli-

³The above basic course of study can and usually does proceed concurrently with the special study of instruments or voice and their use in groups such as orchestra, band, or chorus. However, it also may be used alone, providing there is available a good collection of folk and simple art songs for supplementary material.

⁴I have had students complete the work in one year, but the class was small and above average—meeting twice a week, in one-hour sessions.

gently, if simply, his own thoughts and emotions by means of those same symbols. He has the foundations of harmony, counterpoint, form, analysis, and composition, so that he can approach their special study with confidence. He has an excellent background for the study of any musical instrument. He is able to find his way about on the piano and play his own simple compositions. Through the medium of his own natural voice, used properly, he can join with others in re-creating the greatest in choral music. In a simple way, he has become musically literate.

This type of basic musical training can and should be made a part of the education of every American—whether through the process worked out by this author, or by other methods. We, as music educators, should not rest until it is so.

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Workshop in Music Education

CARL J. PETERSON

An in-service program for teachers has always been a challenge to supervisors and administrators. The nature of the challenge is concerned not so much with what should be done as with *how* it should be done in order to enlist the complete cooperation and interest of teachers—especially in a situation where school time is not available for the accomplishment of the work. Since the writer and a committee of teachers have democratically evolved a plan that works, we feel it expedient to report our findings.

Realizing that growth can take place only from within, we felt that only through teacher-supervisor cooperation directed toward the fulfillment of mutually-agreed-upon goals would we find the answer to our self-imposed problem.

In Erie (Pennsylvania), our elementary music teaching program is analogous to that of any similarly-sized city in the country. Nineteen elementary schools are attended by 8,760 boys and girls. The music department follows the school district policy of having all classroom work taught by the classroom teacher if at all possible—which means that the music work from kindergarten through grade six is taught by 116 teachers. In certain cases where the classroom teacher cannot sing, another member of the faculty takes her music work on a reciprocal basis.

In a city of 140,000 people, there could not possibly be 116 artist teachers of music, nor does the budget allow for nineteen music majors, one per building. Since Erie is fortunate enough to have a large percentage of well-qualified teachers on this level, the in-service program is devised on the premise that to have an alert, progressive department all must strive to grow in musical stature, gradually and continually, over a period of years. We accept things as they are, and go on from there.



The in-service program is called "A Workshop in Music Education," attendance being on a strictly voluntary basis. It is gratifying to report that, with 116 teachers, attendance figures ranged from forty-two to eighty-six; this is more enlightening when it is realized that the classes met after school, once weekly, and that other meetings often conflicted with them. The planning committee, feeling that demonstrations in the several phases of the work would be valuable, arranged for many such lessons.

A seven-week program was constructed for the first semester, with instructors or leaders drawn from within the system and from recognized experts in the community. Four lessons in music appreciation and three demonstration classes in primary and intermediate rhythm were presented. The first lesson—"The Beginnings of Music"—was conducted by the supervisor of music; at a succeeding meeting, a former director of the Erie Philharmonic Orchestra outlined the matter of "Form in Music" with recordings to punctuate his remarks. Later, the present director of the Erie Philharmonic Orchestra spoke on "The Role of the Conductor"—using recordings and the class as a mythical orchestra. Sub-

sequently, several short appreciation lessons with "down to earth" value because of their practicability in the elementary classroom were given by one of the senior high school teachers.

The rhythm demonstrations were equally attractive. A first-grade lesson integrated many of the fundamental movements with art and reading; the next lesson, with a second-grade group, integrated rhythms with the teaching of musical notation. A sixth-grade class was imported from another school to present a demonstration of singing games, of which an interesting feature was a cleverly-conceived tie-up between folk and social dancing. A first-grade class which had built a unit rhythm lesson around a recent trip to the zoo demonstrated the third lesson. The finale of this work was the presentation of a large rhythm and tonette band.

The supervisor of music had also prepared for each lesson a supplementary mimeographed bulletin containing helpful hints as to methodology and a bibliography, to be placed in the teacher's notebook.



The most valuable attribute of the Workshop was its impersonal nature. Teachers came because they were interested; because they felt that the lessons were of practical value; because they received ideas and inspiration; and because they could participate on an impersonal basis. The teachers and townspeople who conducted the lessons did so willingly and graciously.

Future plans for the Workshop embody: (1) sight reading for teachers; (2) teaching methods for sight reading; (3) elementary rudiments of conducting; (4) creative lessons; and (5) voice and intonation problems.

The writer feels strongly that the impersonal method will continue to yield the best results when used to foster teacher growth. It is readily admitted that visitation and conferences have an important function in a supervisory program; but, with tongue in cheek, it also must be said that there are occasions when the results often leave something to be hoped for. In every conference, the matter of personalities must be reckoned with. A supervisor is occasionally considered a "boss" to a greater or lesser degree, and, no matter how hard he tries, some few teachers may conceivably take his suggestions or comments in an improper light.

In the impersonal method, elementary teachers of Erie know there will be certain demonstration lessons in music on given dates; they know they may take advantage of them or not, without pressure or comment; they have found them to be enlightening and helpful, and, if they are professionally alert, they try not to absent themselves.

The supervisor makes no personal claim for the success of the Workshop beyond the encouragement and direction of the program. It is the plan itself which is accomplishing the desired ends. It was teacher-supervisor cooperation which planned and executed the work—truly democracy in action.

Taylor

CONTINUED FROM PAGE FOURTEEN

music for the class that morning. I took my cue.

As a part of reading-readiness work, we used many singing games. Lloyd's voice was more mature than the others, and I learned very soon that he had a beautiful gift of rhythmic perception. I centered my campaign on his "weakness." When he was enthusiastic about a game, he forgot to shun his teacher as a partner. He could hardly fail to notice that she liked dancing with him just a little better than with some of the smaller children, and his vanity was touched.

Soon he was willing to be my partner while we demonstrated steps and games to the others, and, because he was already their leader, they accepted my choice of partner without question. It bewildered Lloyd a little to find that he was doing something acceptable to his friends and to an adult. I am certain that the experience was unique for him.

Lloyd was the first child in this second class of mine to discover that music, which stuffy adults just listen to, is better—indeed, is wonderful—if one can do something with it. His lack of inhibitions and his rhythmic gift combined to make him the child who first led the rest of the class into the kind of interpretative dancing which children do more beautifully than any adult ever could. The first time I saw him whirl and spin around the room, I knew that our war was ended. And I let him know that I knew it, though I never mentioned that performance.

Because the children I have described had never had the rhythmic experiences which are common to those who have attended a kindergarten or preschool group, a rhythm band had to be organized later than I would ordinarily have started one. It was after Thanksgiving and the weather was bad enough to keep the children in. One day when the children were restless with everything we began to do, I got out a few instruments. Lloyd, of course, was the one most thrilled. He wanted to feel the tambourines and the gourds. The sticks were old to him before the others had figured out what they were for. We played around with all the things for most of twenty minutes and then, instead of recess, the children stayed in and sang, and Lloyd and I played the instruments to accompany them.

That night Lloyd missed his bus for the first time. He knew perfectly well where his line formed to be loaded and what time he was to be there. He came in and asked if he could help me until time for the next one. I gave him some work to do, and he did it willingly and quickly. Then he went into the closet and began playing with the instruments in the box. I put on records and he played instruments that seemed suitable to him. Composers and conductors might have questioned the orchestrations he created, but they could not have complained about Lloyd's rhythm, nor failed to be happy at the rapt delight of the performer. I sent him to his second bus humming the theme of the *Romance* movement of Mozart's *Concerto No. 20 in D Minor*. We were both happy, and we were friends.

Lloyd began to talk in the group after



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Two Pianos (four hands)	Xylophone	Trombone
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he had been voted their first band leader. One morning we were talking about crossing the highway in front of our school. He took over the discussion.

"My old man was coming out of the grocery store. He was drunk and a car ran over him."

"Oh, dear," I said, inadequately. "Did it hurt him?"

"Sure. Hurt him awful bad."

He seemed to have finished and no one was disposed to go on. I leaped into the breach with the wrong question.

"I hope he is better?" No answer. "Is he?"

"He's still up in heaven."

Lloyd's record showed nothing of this tragedy. The school nurse helped me to find out that his story was true: that his mother had remarried, that his older brother was a spastic paralytic who took all of the mother's time and attention.

There had been several trial marriages before this "official" one, and she had consoled herself for each failure with all the liquor her time and income afforded. Lloyd's home had given him little reason to love adults or to feel safe and happy with them.

On the afternoon of the same day that Lloyd had so casually offered us the story which is very painful to him, I used some new music. I had taken Mozart's *Quartet No. 2 in E-Flat Major* to school. The children responded beautifully to it, and, late in the day, they were enjoying the last movement. As Lloyd sailed by, he gave me an impertinent spat and said, "That's happy music." He didn't need to add "thank you." His eyes did that for him.

Lloyd's failure during his first year in school had been more apparent than real. He could read through what our state expects of first-graders before Christ-

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mas, but I didn't blame his first teacher for not having known it. I discovered it only because his flagrant sins and his record of having been "held back" made him so conspicuous that I was watching him more closely than I might have ordinarily. When he learned that he could trust me, he quickly became outwardly what he must always have been—the fastest reader in the room.

I do not want to be misunderstood. I know that I have not proved—and cannot—that the use of music exorcised a demon and made a civilized little gentleman out of Lloyd. I know that it did not. But I do know that Lloyd enjoyed it and that he listened to many hitherto-adult things with me in our between-bus sessions after school with the same deep delight I felt. I loved him for his ability to share my pleasure, and he loved me for showing him something beautiful.

Every teacher has her own way of finding the little wedge it takes to make a friendship with a difficult child. When both the teacher and the child feel that he is difficult, it is always a problem to arrive at a point where two persons of such vastly different ages can really like each other. There are so few areas in which one is not talking down and the other looking up. Music is one of the few areas, however, and it can be a delightful basis for friendship and understanding.

Lloyd's change was neither mysterious nor startling. He had a child's normal sense of fitness. He had a friend whom he respected. He had a normal desire to be helpful and to conform to her standards. He had learned that friends can be trusted not to hurt you, and that one can talk freely around them about anything that is important or interesting, or even about something painful. He was just an intelligent little boy who learned how to make an intelligent adjustment to his discoveries.

To a smaller or larger degree, every classroom is filled with Lloyds. The children who crave love and acclaim, the children who distrust adults, those who fear the lash of a sharp tongue as some fear the whippings at home, are a part of every class. There are those who doubt their ability to measure up to the high standards set by their parents. There are the children who cannot bear the separation from their parents, or the smaller children at home to whom the first months of school are torment. Their fears and griefs manifest themselves in such a multiplicity of patterns than no one person, even a teacher, can unravel them all. The patterns all converge into one bewildering picture to the teacher of the very young: wiggling and squirming, crying and teasing, lack of attention or over-intensity.

It is easy and kind to supply music to release the physical tension which is the inevitable accompaniment of such emotional strain. The simple rhythms commonly used accomplish this desirable result, but only momentarily. It is possible to supply carefully-selected music in such variety and abundance that a child can take his comfort from it in just the way he needs to, whatever the occasion. Let him soar with it when he exults and suffer with it when he is sorrowing. It may not heal his hurts, but it can assuage the pain. Let his joy in music become a real bond of communication between him and his teacher, which makes her an understandable human being to him. Let it help him to be composed emotionally and relaxed physically, so that he can sit comfortably and work quietly.

Rubin-Rabson

CONTINUED FROM PAGE TWENTY-THREE

needed to memorize—or nearly twice as much. Furthermore, the time required for the original learning, whether with or without the preliminary study, was about the same.

There seems to be no doubt, then, that the first step in the preparation of material which is to be memorized is intensive study before playing. In addition to this crucial point, experimental results indicate the following important principles:

(1) *The intention to memorize must exist during the first reading of the composition.*

(2) *After the preliminary study period, each repetition at the keyboard must be a memorizing repetition, and not a reading repetition.*

(3) *No time should be wasted in aimlessly reading the material with the notes. The notes should be used only to refresh the memory.*

(4) *Difficult technical passages should be mentally analyzed and then consistently practiced without the music.*

(5) *Singing during the studying and the actual playing of the composition enormously facilitates the memorizing, especially of the melodic line.*

(6) *Intensive study of the music before playing will tend to produce clear mental images of the notes; a capacity for this can be developed if such study is done persistently and with vigorous concentration. Such mental images, built on an understanding of chord and voice relationships, offer a great feeling of security to the person performing publicly.*

These conclusions are the first among many that the laboratory has already disclosed or corroborated. It is possible to begin to formulate a "method of memorizing." The method, however, must recognize and take into account the multiple factors in music learning and performance, an area more complex than any other. Applying the learning principles derived from non-musical experimental studies of memory will not suffice. None of these comprises at once the motor, kinaesthetic, temporal, spatial, aural, visual, intellectual, melodic, and harmonic aspects as piano learning does. The field calls for many workers in a coordinated research plan.

Japan

CONTINUED FROM PAGE THIRTY-SEVEN

Casts are entirely Japanese, a few of whom have been abroad. The standard of performance cannot be compared to that maintained in Europe or the United States. However, it is higher than before the war from the standpoint of singing, orchestral performance, and general scenic production. Operas, presented for seven- or ten-day runs, generally are sold out in advance.

Ballet also is now finding much favor among the Japanese, who always have been fond of dancing. A number

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of ballet schools have been opened. One enterprising amusement company combined several troupes and produced *Midsummer Night's Dream*, Tchaikowsky's *Swan Lake*, and scenes from *Scheherazade* and *Salome*.

Although the number of recording devotees in Japan has not attained the staggering height reached in America, there has always been a heavy demand for Western classics and records made by artists who visited Japan. Leading producers are the Japan Victor Gramophone Company and the Japan Columbia Gramophone Company, both with American and British affiliations. Japan Columbia suffered relatively little war damage, but facilities of Japan Victor were destroyed. Master plates for Western music recordings of both firms were saved so that new pressings could be made. Factories of two of the three other recording companies also were destroyed.

Many retail dealers were wiped out by air raids—being reduced from a total of more than 4,000 to 700. Tokyo, with 400 before the war, had but forty-seven in 1946; and Osaka, previously with 300, had only seven. The record business, however, is climbing steadily, and phonograph record societies and clubs, concerts and lectures, have been resumed in most cities.

While the symphony orchestras appeal to one set of young Japanese, modern dance orchestras attract another. Japanese youth like Western-style dancing. The fox trot, tango and waltz became popular some years ago when dance halls were permitted in the larger cities. But ballroom dancing, while sanctioned as a Western recreational importation, was regarded by the ever-watchful police as somewhat harmful to the morals of Japanese youth.

Now that the war is over, dancing is again highly popular probably more so than ever—in Japan. Dance halls have sprung into existence, and Japanese orchestras, eager for the latest tunes from America's Hit Parade, are grinding out rumba and swing tunes.

Hoffmann

CONTINUED FROM PAGE SEVENTEEN

to pursue specific problems, all of which grow out of the larger topic under discussion. Some students work in committees, some in the library, others in listening groups, and still others in conference with the teacher. At the end of a stated time—perhaps several days of class time—the entire class meets again to present their findings and to combine their information. The teacher acts as a moderator, but not a lecturer. The students are allowed any method of presentation, within reason, such as play-acting, book report, listening concert, or art exhibit. Thus, each pupil becomes a participant instead of a passive listener, which makes a world of difference. Too, the participation of each has been along the lines of his own interest, and has eventually made a contribution to the thinking of the whole class.

Granted that this is the most difficult way to teach because it requires



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constant vigilance on the part of the teacher, as well as an open, receptive mind, we still must admit that it is of the greatest value to the student, who is our prime interest. When a student has had a class of this type, music will mean something to him for the rest of his life—because he has studied it always from the angle of his own personality. Music will also mean something in the entire school curriculum, since it has been tied in with so many other subjects—history, art, sociology, language, etc.

A subject, or topic, should be pursued only so long as the interest of the student and the class is there. If the interest is lost too soon, we can only assume that it is because the teacher has lost the contact between the meaning of what is being presented, and the student's feeling about it.

The teacher's skill will depend largely on his background and his own interests; it is in this realm that the college training-schools must do their work. The prospective music teachers that we are training in our departments of music education must be given an opportunity to become familiar with the handling of subject matter and the presentation of material. We cannot expect the general music class to appear, full-grown in the school music program, unless the teacher has been allowed to see it in action and to work intimately with it during his college years.

This basic course in general music is really only the beginning. It might well create a demand for more specialized courses, which can then be worked out as they are needed. Classes in theory, serious modern music, elementary conducting, class voice—all might eventually stem from a well-rounded general music class. Certainly, a music appreciation course might be the next step, with an appeal to the student with more specific interests.

At least, let's give the general music class a chance!

Art in Education

THE term *art* must be construed in its widest sense to include the products of all artistic and cultural activity: theatre, cinema, visual arts, literature, music, museums, etc.

Emphasis must be placed on the capital importance of the arts in adult education. Artistic experience, whether in the form of appreciation or expression, is essential to the growth of a full human personality. The arts are a genuine international language and are, at the same time, a means of reaching people who normally would not be attracted by adult education programs.

One important problem confronting artistic activity in the modern world is the fact that an enlightened and well-to-do elite which formerly patronized the arts is disappearing; the artist is now faced with an indefinite, unstructured and confused public whose tastes are difficult to assess and who cannot be depended upon to finance the creation of high-quality works of art. We have to bridge the gap between the creative artist and the public; the artist must be enabled to

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State aid may be of the utmost value, provided the artist is guaranteed his freedom. Such aid may take the form of general subsidies to institutions or of grants for special enterprises such as exhibitions. In either case, the state stimulates the creative activity of artists and makes high-quality work available to the general public.

Adult education should direct attention to training a critical sense in all the arts, with a view to raising the level of artistic appreciation and thereby encouraging artistic expression. For many forms

of artistic work, these two activities — appreciation and expression — are not easily brought together within a single educational program because adult students tend to pursue those activities with different objectives in view. We must experiment in new methods of combining several forms of artistic activity (film, visual arts, music, and so on). Encouragement should be given to international exchanges of artists, theatrical companies, choral societies, exhibitions, museum displays, and also to the holding of international art festivals.

Excerpt from report of International Conference on Adult Education, Elsinore, Denmark, June 19-25, sponsored by UNESCO.

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Positive Attitudes Toward Singing for Adolescent Boys

ANOLA RADTKE

WHETHER OR NOT a person will sing when he has the use of his singing voice is dependent upon his attitude toward singing. Perhaps the time when a boy is least likely to want to sing is during his adolescence, when his voice change occurs. It would seem apparent, therefore, that the most important time for a boy to have a positive attitude toward singing is during his adolescence.

The question of when to develop positive attitudes toward singing arises. Obviously, if a boy has not developed a liking for singing prior to adolescence, it will take a very persuasive salesman to sell him the idea of singing just when singing is the one activity in the world that can cause him untold embarrassment.

Positive attitudes toward singing and toward the boy's ultimate change of voice cannot be developed too early in his musical life. His first experiences with singing will be most influential in developing his attitudes. The first songs his teacher sings, her voice, and her personality will begin molding his attitudes. Finding his own singing voice, and success and satisfaction in singing, will make him happy to have singing a vital part of his life.

Every effort should be made to help children find their singing voices and the use of head resonance in their singing. This is particularly important for boys, for confidence in singing gained as little children will continue and develop as they approach and enter the period when their voices change.

Throughout the primary and elementary grades, boys and girls should have equal opportunities to sing, so that children will not build up false conceptions about the comparative vocal abilities of boys and girls. The physiological sameness of boys' and girls' vocal mechanism should be pointed out whenever it is necessary to combat the preconceived idea that boys cannot sing as well as girls.

Appreciation and understanding are inseparable agents in developing good attitudes toward the boy's ultimate change of voice. First of all, it is most desirable to instill in children an appreciation of good vocal tone quality in their own singing, individually, as well as in the singing of small and larger groups. Children will readily appreciate beauty of instrumental tone quality and draw comparisons between instrumental and vocal qualities. The need for children to hear examples of only the best tone quality cannot be overemphasized.

As early as the first grade, children may be told that a certain type of adult voice to which they are listening is a tenor, soprano, or baritone. The boys and girls will be quite delighted to know that when they are as big as their parents or teachers, they, too, will have similar growthup voices. There will be children, too, who will remember at the second or third hearing that it is a tenor voice which sings their favorite recording of

Miss Radtke, for the past two years critic teacher in the Bloomington (Indiana) Public Schools and now on the faculty of the University of Wyoming, Laramie, attacks the problem of boys' changing voices from a rather unique angle.

Oh Suzanna, or that it is a baritone voice singing *The Green-eyed Dragon*. Needless to say, the references to voice types should be casual, and there should be no attempt to have the children differentiate between the ranges and qualities.

In the second and third grades, as the children hear more examples of changed voices, they will enjoy using the terms soprano, contralto, tenor, bass, and baritone. The references should still be casual, with no importance placed on mistaking one type of voice for another.

In the fourth, fifth, and sixth grades, when children will be given more detailed demonstrations on various musical instruments with discussions of the principles of tone production, parallels can be drawn between these principles and the principles of vocal tone production. Here, there can be some discussion of the physiology of the human voice. At this point, too, it will be easier for children to discern ranges and qualities of voices and instruments.

At the fifth- and sixth-grade levels, children should be given a simple, but complete knowledge of voice production and what brings about the change in voices. If boys, particularly, understand that there is a perfectly logical reason for the unpredictable behavior of their own and their friends' speaking and singing voices, they will suffer no embarrassment or inhibitions in speaking or singing when their voices begin to change.

In these upper-elementary grade levels, it is very important for the children to hear only the best examples of mature voices, whether recorded or live, solo or group. Obviously, children will take more interest in hearing a real, live tenor, bass, or baritone sing for them than in hearing recorded voices. In any event, the material presented must be interesting to the children.

At this point in the molding of boys' attitudes toward singing, the masculinity of singing should be stressed. Boys of this age, too, frequently use as an excuse for not singing the argument that singing is anything but masculine. It would be well, therefore, for boys to see and hear only the best examples of masculine singing. If the boys can have the opportunity to question such a singer about his own experiences and sensations when his voice changed, it will be a very reassuring experience for them.

The suggestions that have been made here for developing positive attitudes toward singing and the voice change all have a place in music education. How the teacher can use them to the best advantage will depend upon her own situation, and the readiness of her groups. This kind of elementary background just outlined will help boys through a difficult phase of their adolescent adjustments. The group's general knowledge of changing voices will save the individual boy embarrassment. The confident feeling that his teacher is interested in him and his singing will be a stabilizing influence for him during a period of confusion, and he will find healthy, emotional expression in enthusiastic singing of songs he enjoys.

For International Understanding

THAT EDUCATION has a vital role in developing international understanding is widely felt today. That higher education should bear the responsibility of leadership in this field has been recognized by sixty-nine national educational organizations which, since last summer, have banded together to work for certain ends cooperatively set up.

The organized work started in 1945, when a meeting was called by the Association of American Colleges on UNESCO and Higher Education; it was implemented in 1948 when the International Conference of Representatives of Universities met at Utrecht, Holland. Upon the basis created by these two meetings, the American Council on Education sponsored last summer in cooperation with sixty-eight associations a Conference on The Role of Colleges and Universities in International Understanding in Estes Park, Colorado.

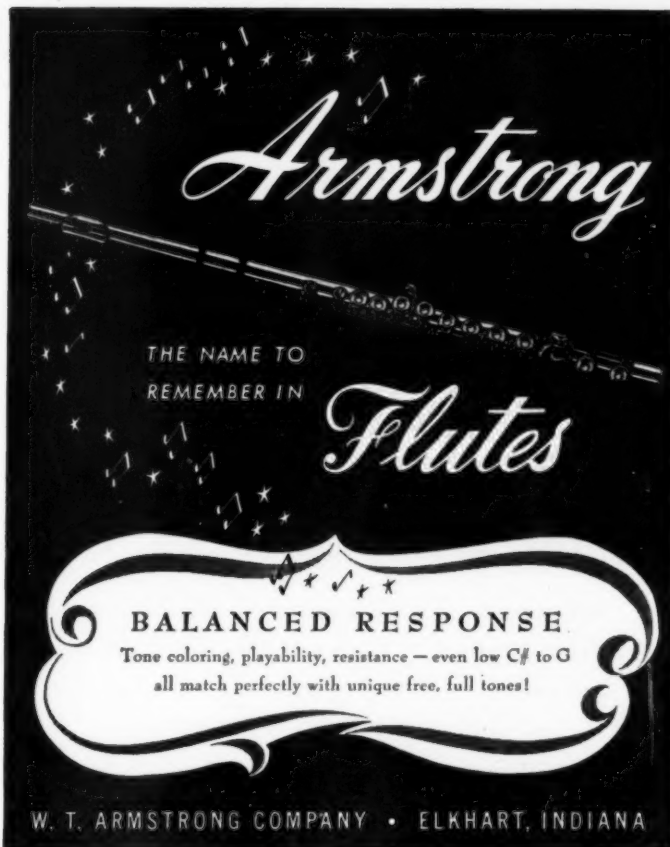
Although the arts were not included in the agenda, music educators will be interested in the four main points discussed at the Conference and their results as they gradually materialize: (1) coordination between the college or university campus and outside agencies concerned with education for international understanding; (2) specialized training for various types of service; (3) general education on the campus and its surrounding community, and (4) framework for international co-operation among colleges and universities.

As elaborated, the points become the following six, which are here given with results apparent thus far:

Coordination Between Campus and Outside Agencies: Establishment of a National Coordinating Commission as a fact-finding and information-furnishing agency, available for consultation and information to governmental, intergovernmental, and voluntary agencies as well as the educational institutions working on aspects of international understanding. Establishment on each campus of a faculty or faculty-student Committee on International Understanding as a central point of contact for cooperative work with outside agencies, and as a planning and coordinating committee for the institution.

To carry out the first part of these recommendations, representatives of the Conference Steering Committee (Officers of the Estes Park Conference and chairmen of sections and committees) and of organizations (largely those with headquarters in Washington) met September 28 and voted "that the president of the American Council on Education have full responsibility for the appointment of the Commission, with such informal advice of organizations as he deems wise." Members of the Commission have now been selected and steps to procure financing taken. One of the functions of the National Commission will be to serve as a clearing house for recommendations for a Campus Committee on International Understanding.

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end (or delegating of this job to the National Coordinating Commission). Loaning by institutions of highly-trained personnel for foreign service.

The Conference Report has included a detailed statement of principles for language and area programs and analysis of needs.

Curriculum for General Education: Establishment of a course in international affairs at all colleges, and urging of all students, regardless of specialization, to take it. Course might cover (1) survey of basic factors influencing international affairs; (2) analysis of political organization of sovereign states and systems of power politics which has resulted; (3) recent development of international organizations and influences tending toward establishment of a world society. Proposal of a concentration of courses in the international field for students with a nonvocational major or minor.

Extra-Curricular Activities as a Part of General Education: Establishment of special agencies on every college campus, appropriate to the size of the institution and problem, to meet the needs of foreign students attending the institution, and for coordination of programs for liaison with foreign students and teachers on campus and for sending of United States students to study abroad. Cooperation in bringing displaced-person students and teachers to the United States.

Adult Education: Service by colleges and universities to their communities as centers of interest in international understanding; maintenance of close touch with federal agencies, UNESCO, the United Nations, and other sources for speakers, films, and other material for community use and enlightenment.

International Organization of Universities: Further consideration beyond previous thinking (in Mexico City in 1947 and Utrecht, Holland in 1948) toward establishment of an International Association of Universities, through a unanimous request to the American Council on Education to agree (1) to act as coordinating and sponsoring agency to bring to the attention of American colleges and universities the results of the Utrecht and Estes Park conferences; (2) to bring the same reports to the attention of educational associations, urging that they discuss the matter in their national meetings and appoint a representative to a conference to be called by the American Council on Education to pool viewpoints and determine ways and means of selecting delegates to the 1950 International Conference of Universities.

The report dealing with the proposed International Association of Higher Education was published in advance of the complete conference report, and copies were sent to all national organizations in education with a covering letter suggesting that the subject be a major item in their next meeting or in other methods of discussion which seemed best. In September George F. Zook attended the Paris meeting of the Interim Committee of the International Association, at which it was decided to hold the next International Conference of Universities for a two-week period between November 15 and December 15, 1950. The committee invited the United States to send sixty delegates and agreed that the meeting would be held at some appropriate place in southern France.

The complete report of the Estes Park Conference is available from the American Council on Education, 744 Jackson Place, Washington 6, D. C.

Music Theory for College Freshmen

LAWRENCE A. HANLEY

THE STUDY of music theory by the student musician has often been compared to the study of background mathematics by the student of engineering. While the comparison is good in certain respects, one fundamental point of difference exists, which opens to question certain commonly-accepted practices in the field of music theory pedagogy. Whereas the engineering student is motivated to equip himself with a working knowledge of calculus, analytics, or descriptive geometry, because of the direct relation of these subjects to his future work, scores of music students find themselves studying a music theory that, to all intents and purposes, has little connection with the music they are performing, the creation of new music, the reading of musical scores, or the music they hear in the concert hall or on the radio.

It is quite possible that the abstract nature of many music theory courses is not conducive to the awakening of those potentialities in the use of music's hand tools that should be the right of every seventeen-year-old who is willing to give music an exploratory try! If the college freshman is confronted with a theory course whose practical value is not made clear, and which is a little on the dull side as well, it is possible that the negative yield will be a student who begins to ponder the need for going through the burdensome routine at all.

The foremost objective of a class in freshman music theory can hardly be anything less than to give the students real understanding and stimulating experience in handling the melodic, rhythmic, and harmonic materials out of which music is made. While by tradition it is common practice to allow the student passively to accept or reject the fare offered by the teacher, real training in this subject can hardly be achieved without day-to-day applications of theoretical principles in their most practical circumstances. It is entirely possible that many of us, in using the traditional harmony text as a course guide, become involved in a host of details that tend to "theorize theoretically on something that happened back in the Eighteenth Century, anyway." The business of going through the motions of completing a given number of assignments in a given number of class sessions is of doubtful value, even though the correlated approach is used.* Unless this information can be made to mean something in the light of the student's past musical experience and be geared to his present appreciation level, a sterile teaching situation will undoubtedly be the result.

The development of some practical use for theory study should certainly not be withheld until the sacred precincts of junior and senior course work are reached. If this is done, we have already interfered with the natural process of "self-discovery" of knowledge that is so vital to real learning. Too often, we follow the somewhat dubious pattern of allowing theory study to become an end in itself rather than a means to better understanding, performance, and musicianship. This is obvious in the make-up

of certain theory texts, which contain more information about theory than about music. It is quite possible that the craftsmanship used in theory classes will continue to run a poor second to the artistic sensibility needed by the composer, and that a considerable amount of time spent in too-formal study of theoretical elements will prove a deterrent to the proper development of creative talent.

Instead, let's take full advantage of the college freshman's keen curiosity to find out what makes the music go 'round, and allow him to have his first successes or failures without his having to account too strongly for his "errors." What would be better than to create learning situations where freshmen students could get the feel of what the composers had in mind through actual experience in the handling of chord structure, the physical basis of good intonation, and real analysis of the selections they are performing?

Some of our best theory teaching takes place not in the theory classroom at all, but in laboratory-type surroundings that allow greater freedom in experimentation and demonstration techniques. The alert orchestra, band, or choir director who has discovered the tremendous value of music theory in his everyday work is, in all likelihood, teaching a brand of functional theory that could well be used to advantage by theory departments that have removed themselves from the sphere of realism that produces results. It would seem a sorry commentary on formal theory courses that music educators with degrees from reputable schools find themselves taking postgraduate courses at "specialist schools," where they engage in retracing the steps of elementary theory from a practical point of view. In most cases, they are required to pay handsomely for the privilege.

Theory is a subject of such vital significance in the music curriculum that we can hardly afford to substitute filler material for real and basic concepts about Eighteenth-Century music philosophy. Properly taught, elementary music theory is an influence in developing proper student attitudes. It provides the opportunity for rediscovering the elements of music, makes a contribution toward better understanding and performance of music literature, and lays the groundwork for the development of creative talent. If this is true, the study of elementary theory should be made a functional part of the student's growth and should equip him to take a position of aggressive inquiry toward advanced music theory subjects.

EARLY MUSIC BOOKS in the Rare Books Division of the Library of Congress, by Frederick R. Goff, Library of Congress, Washington, D. C., has been reprinted from "Notes," quarterly journal of the Music Library Association, December 1948. The illustrated booklet gives a comprehensive survey of the books of musical interest published prior to 1521 which, for one reason or another, are shelved in the Library's Rare Books Division rather than the Music Division. It brings to attention "the fact that resources of the Rare Books Division supplement in various ways the more extensive and more specialized materials available in the Music Division." Copies of the booklet may be obtained by writing to Publications Section, The Library of Congress, Washington 25, D. C.

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Factors in Successful String Teaching

ALFONSO CAVALLARO

IN SPITE of a widespread concern over the string problem, this problem has remained. To be sure, there has been heartening progress in some areas. But there are still too many cases in which orchestras are displaced by bands. A high mortality rate among string beginners presents a sharp contrast to the situation among wind and brass beginners. We who would build a string program must take a more positive approach to remedying this situation.

Many reasons have been offered for the so-called "problem" of the strings. These include the inherent difficulties of mastering a stringed instrument, the lack of string specialists in the music education field, and the irresistible appeal of the marching band, with its uniforms and occasions for glory.

There has been, on the one hand, exaggerated emphasis upon the difficulties in playing a stringed instrument. On the other hand, music educators have been guided by the popular, if over-optimistic, philosophy that anyone can play. In some quarters, large and undifferentiated groups of children have been started simultaneously on stringed instruments. The casualty rate is dispiriting not only to those who fail; it provokes an atmosphere of uncertainty and lowers the entire group's level of aspiration and accomplishment. It is better to undertake the teaching of stringed instruments only for those who show a reasonable chance of success. One need not be a genius to play the violin; yet not everyone can play it. Prerequisites to any degree of attainment are normal intelligence and a musical ear capable of development.

Our educational philosophy has done us some disservice, too. There has been a general tendency to belittle fundamentals and skills and to exalt attitudes and emotional satisfactions. It has been mistakenly supposed that the creation of student interest is the only important factor. While it is true that interest must be aroused if any learning is to take place, it is imperative that the student experience success—or his interest, no matter how ingeniously gained, soon languishes. It would appear that there has been too much emphasis on sugar-coating and not enough on the substance of string teaching.

Interest is presumably aroused by rushing the student into the activity of music making. Before he has gained any control of his instrument, he is put to work scraping away at familiar airs as a member of an orchestra. This results in a reinforcement of bad habits, limitation of technical development, creation of physical and emotional tensions, and, in general, in diminished returns in accomplishment and pleasure.

Perhaps what we need most is a re-evaluation of our teaching techniques. In defiance of the earlier disciplines involving long and laborious

exercises, we have evolved a new orthodoxy in which lasting progress is sacrificed to short-range effects. Let us, then, examine the basic needs of the prospective string player and see how we may best serve him.

The first thing the young violinist must cultivate is an awareness of tone. This awareness—and the ability to achieve good tone himself—should constitute his earliest pleasure. The inability of student-musicians to “listen to themselves” is at the bottom of many individual and ensemble difficulties and is traceable to lack of tonal consciousness at the outset. To acquire such consciousness, the student must practice simple, open bowings—and only in the middle of the bow and from the middle to the point. Emphatically, I do not mean the long, sustained, whole bowings commonly recommended, which dot the early pages of most textbooks. Long, sustained tones require a muscular control which the novice can scarcely be expected to possess. His exertions usually produce a stiffness of wrist and shoulder, with an accompanying unpleasantness of tone—discouraging to both the student and to those who must endure his efforts.

It is better for the student to concentrate, at the beginning, on the forearm motion, and to limit himself to one-beat notes. When these are mastered, the stroke may be lengthened towards the point and to longer note values.

Careful attention must be paid, at this stage, to suppleness of the wrist. It is not enough to urge the student to relax. Better and faster results will be realized if the student is helped in the actual physical motions by the teacher's guiding of his arm. The student who is not allowed to acquire faulty habits does not have to spend years unlearning them. Only when the forearm and wrist are well under control should the student commence to use the entire bow—which involves the participation of the shoulder muscles.

A word of caution to the school of “lots of bow, lots of pressure, and lots of tone from the beginning” is in order. The average beginner finds it difficult to tighten his fingers around the bow without stiffening his wrist. This stiffening results in poor tone quality. The dynamic needs of a beginner are, or should be, limited. His aim should be the attainment of a soft, clear, free tone—the emphasis should be upon quality rather than quantity. The natural weight of the bow is enough to produce this mezzo-forte tone. Psychologically, the student will be helped if he is told to *lean on* or *dig into* the strings rather than fly over them.

Meanwhile, what about the left hand? A faulty position of this hand underlies most intonation troubles, as well as troubles in shifting, trilling, double-stopping, and vibrato. The beginning student finds it very difficult to stay in position because of the total lack of support to his left arm. The first position seems unnatural to him; he feels insecure, fears he may drop his fiddle, and shows a tendency to grasp the instrument with his left hand.

I have learned experimentally in my own class and private teaching that the third position “comes easier.” By starting in the third position and remaining in it for several weeks, the

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student gains almost automatically the proper feeling for the relationship of hand and wrist to the violin. During this period, he learns how to manipulate his fingers and becomes conscious of whole and half steps by means of simple trill exercises (in quarter notes) from tone to tone, and by varying the half step from pairs of fingers to pairs of fingers on all strings. In the meantime, he can amuse himself with such familiar, simple tunes as *Mary Had a Little Lamb*, *Twinkle, Twinkle Little Star*, etc.

Once good form is established in the third position, the student can move his hand back into first position and proceed with greater security and ease than would otherwise be possible.

A word about finger pressure. Beginners have a tendency to use too

much pressure—thus causing the wrist and entire upper arm to stiffen. Actually, it takes very little pressure to stop the strings. “Don’t press your fingers down too much,” is a good phrase to repeat to a violin class.

Stiffening of the left-hand thumb is a common characteristic of beginners. The student should be taught to place his thumb well forward, rather than near the scroll. Fingers and thumb should face one another—with the thumb approximately opposite a lower second finger (F or C natural). Vigilance and frequent reminders on the part of the teacher should do much to help the student acquire a free left hand and strength from the proper source.

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Those of us who are teaching strings and preparing instrumental teachers should be receptive to ways and means of improving our teaching methods. For only by instilling a solid foundation upon which the student can build will we retain his interest and remedy the situation of the strings.

Greetings from Norway

HAVING just returned to my country after an intermediate visit to Sweden, I want to send you* a cordial greeting with my most sincere thanks for all you did for my benefit when I was in the United States.

The main reason why my studies in America were so successful was undoubtedly because of the invaluable contacts with the leading representatives of your wonderful music organization. I am especially indebted to you and to Miss Lawler for receiving me in such a friendly and generous way, and for introducing me to so many important people in the school music field.

On the whole, I have brought home with me many overwhelming impressions of American hospitality and international good will. I don't really know what was most impressive—the human qualities of the music educators I met, or the great variety of music activities going on at the different school levels from kindergarten to university. As to the latter, I feel I learned more of progressive music education in the last seven months than in years of study and teaching before. Of course I stayed too short a time to have a thorough understanding of such a rich and diverse field of study as that of American school music.

If I get an opportunity later, I would love to go back to the United States to continue my studies. If possible, I would like to stay long enough to take an American doctor's degree in music education. But I am afraid it will not be easy to realize my wish.

The other day, I had a letter from my Dutch UNESCO friend, Professor Henri Geraedts. He is also full of enthusiasm for his visit to the United States. You have probably already heard from him yourself.

Once again thanking you, I send my best greetings and wishes to you personally and to the MENC.

—IVAR BENUM, UNESCO fellow surveying music education in the United States last spring, Tromsø, Larerskole, Tromsø, Norway.

*Readers—especially those who attended one or more of the biennial conventions of the MENC Divisions last spring—will be glad to see this excerpt of a letter from Mr. Benum to the MENC Headquarters Office. It will be remembered that Henri Geraedts of the Hague Royal Conservatory of Holland also came to the Conventions as a UNESCO fellow, and that Frank Callaway, director of music, King Edward Technical College, Dunedin, New Zealand, was sent on a three-months tour by the Carnegie Corporation. The MENC International Relations Committee is cooperating with and planning for such tours for foreign music educators.

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CONTINUED FROM PAGE ELEVEN

of the Committee (listed below), and Lillian Baldwin and J. Leon Ruddick of the Cleveland Schools were responsible for the program as a "fall project."

Members of the Ohio Committee in addition to Mr. Morrison; for the large city — Russell V. Morgan; Dixie Holden, vocal elementary supervisor, Cleveland Schools, and Helen M. Hannen, instrumental supervisor, Cleveland Schools. For the medium-sized city — Louis E. Pete, directing supervisor of music, Ashland Public Schools, and director of music education, Ashland College; Clifford L. Hite, supervisor of instrumental music, Findlay Schools; and Richard J. Stocker, supervisor of music, Springfield Schools. For the colleges and universities — John Jeffery Auer, director of speech and radio representative for Oberlin College; Louis E. Pete; A. D. Lekvold, professor of music education, Miami University, Oxford; and Eugene J. Weigel, director, School of Music, Ohio State University, Columbus. For the radio executives — Edwin F. Helman, director of radio, WBOE FM; Allen P. Dudley, program director, Station WFIN, Findlay, and Ronald Richards, educational program director, Station WSMJ, Youngstown.

The OMEA publication, *The Triad*, publicizes the Radio Committee's activities through its monthly column "OMEA-on-the-Air," edited by Mr. Morrison, who recently has combined the interests of the OMEA and MENC committees in the one column.

WORLD LIST OF MUSIC is available to music educators twice each year in the Published Music Catalog Part 5A of the Catalog of Copyright Entries prepared by the Copyright Office of The Library of Congress. Over 7,000 musical compositions published in the United States and abroad during the latter half of 1948 are listed in the most recent volume. Included are: an entry for each composition arranged alphabetically under the name of the person mainly responsible for the work; added entries in the same alphabet for all others who participated; publisher, place and date of publication, copyright claimant, and registration number for each composition, and an index by title. In this issue for the first time has been added a classified index listing compositions according to type, subject content, or national characteristic. Any issue of the semiannual catalog may be purchased by sending \$1.50 to the Register of Copyrights, The Library of Congress, Washington 5, D. C.

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will speak; an All-state Orchestra directed by Victor Alessandro, conductor of the Oklahoma State Symphony; an All-state String Orchestra directed by Mrs. Keller; a String Instrument Repair Clinic directed by Arvo Hantula, Oklahoma City; a concert by the University of Oklahoma Symphony conducted by Spencer H. Norton of the University; an Orchestra Materials Clinic by the University of Oklahoma Symphony; a meeting of the American String Teachers Association at which Everett Gates, first violist of the Oklahoma State Symphony, will speak; a banquet, and a concert by the All-state Orchestra and All-state String Orchestra.

THOMAS M. MORAN, president and treasurer of C. C. Birchard and Company, Boston publishing firm, died at his home in Watertown, Massachusetts, on November 26, after an illness of several weeks. He was forty-six years of age.

Mr. Moran had spent most of his life in the employment of the firm which he headed during the past three years, having succeeded the late Clarence C. Birchard in 1946. He first came with the company in 1921, and, during the next twenty-five years, worked in, and eventually became director of the trade, sales, and production departments. He was appointed general manager in 1945.

Affectionately known as "Tom" to a host of friends throughout the country, he was one of the best-known figures in the music publishing industry. He traveled widely and had visited every state. He was a member of the Engineers Club and the University Club of Boston. He leaves a brother, James, of Canton, Massachusetts, and two sisters: Alice, of Watertown, and Mrs. Patrick Murphy, of Belmont.

EMERSON S. VAN CLEAVE, for the past three and one-half years head of the Department of Music at State Teachers College, Livingston, Alabama, on January 1 took over the position of state supervisor of music education, State Department of Education, Montgomery, Alabama, succeeding Paul W. Matthews.

THOMAS S. RICHARDSON, formerly director of bands at Eastern Illinois State Teachers College, Charleston, has joined the University of Illinois music extension staff as assistant director. He is continuing his work as editor of the Illinois Music Educator, which position he has held since 1947, and is serving as vice-chairman of the North Central Division Committee of State Music Periodical Editors.

JACK M. WATSON, previously associate professor of education and chairman of the Graduate Committee in Music Education at New York University, has been appointed administrative music editor of Silver Burdett Company, New York City.

DELINDA ROGGENSACK, assistant professor of music education, Cornell College, Mt. Vernon, Iowa, is now giving half time to her new duties as director of Cornell's Bureau of Audio-Visual Aids.

J. NORMAN EAGLESON has retired from his position as supervisor of music, Edmonton (Alberta, Canada) Public Schools after thirty-seven years of service, said to be the longest tenure of a supervisor of music on record in Canada.

LILLIAN A. WIKOFF, Lyndhurst (New Jersey) High School, has retired from teaching after thirty-seven years in the music field. She has been an MENC member since 1929.

RUTH L. CURTIS, of the Lynn (Massachusetts) Public Schools and Boston University, has succeeded Percy Graham as supervisor of music for the Lynn Schools.

ALICE E. DAWSON, formerly on the faculty at Peabody College for Teachers, Nashville, Tennessee, has moved to Kingsburg, California, where she has accepted the position of music consultant for the public elementary schools.

DON MALIN, who has been associated with C. C. Birchard and Company, Boston, for a number of years, has been elected president of the company, following the death of President Thomas M. Moran. Mr. Malin is a former president of the Music Education Exhibitors Association.

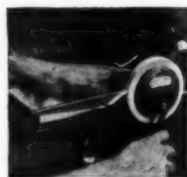


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Authors

DOAK S. CAMPBELL (page 15), president, The Florida State University, Tallahassee; immediate past president, Southern Association of Colleges and Secondary Schools; former chairman, Society for Curriculum Study; former consultant, President's Advisory Committee on Education.

ALFONSO CAVALLARO (page 52), professor of violin and instrumental music education, School of Music, Converse College, Spartanburg, S. C.; formerly head of Music Department, West Liberty (W. Va.) State College.

LAWRENCE A. HANLEY (page 51), chairman, Department of Music, Lamar State Technological College, Beaumont, Tex.; Research Committee, Texas Association of Music Schools.

ARNOLD E. HOFFMANN (page 16), assistant professor of music education, School of Music, The Florida State University, Tallahassee; formerly of Miami University, Oxford, Ohio.

EUSEBIA SIMPSON HUNKINS (page 40), private teacher of piano, theory, and classes in musicianship, Athens, Ohio; music chairman, Barnard School for Boys, New York City, 1940-46; MENC Creative Music Committee (Ohio); MENC Curriculum Committee planning for experimental schools, Eastern District, 1945.

LOUIS G. LAMAIR (page 26), president, Lyon and Healy, Inc. Chicago; president, American Music Conference; chairman of the board, National Association of Music Merchants.

CARL J. PETERSON (page 42), supervisor of music, Erie (Pa.) School District; vice-president, Northwest District, Pennsylvania Music Educators Association; MENC Creative Music Committee (Pa.).

ANOLA E. RADTKE (page 48), assistant professor of music education, University of Wyoming, Laramie; critic teacher, Bloomington (Ind.) Schools, 1947-49.

MURIEL REISS (page 20), private piano teacher, formerly in New York and Boston, now in San Francisco; former private elementary school music teacher.

GRACE RUBIN-RABSON (page 22), psychology faculty, Indiana University, Bloomington; professional pianist, consulting psychologist, writer, lecturer, abstractor for psychological abstracts; vice-president, Indiana Association Clinical Psychologists; Midwest Psychol. Ass'n; Inter. Council Women Psychologists.

JAMES A. RYBERG (page 37), staff writer, News Bureau, National Lutheran Council; special responsibility for publicizing Council's program for resettlement of 35,000 European displaced persons; editor of publications, Lutheran Student Association of America.

HELEN L. SCHWIN (page 18), associate professor of music education and acting chairman, Department of Music Education, Roosevelt College of Chicago; formerly assistant supervisor of music, Cleveland Public Schools; preschool music consultant, MENC North Central Division; formerly on projects for MENC Piano Instruction, Teacher Education, and Preschool Music.

KATHARINE SCOTT TAYLOR (page 13), first-grade classroom teacher of children of migratory workers, Kern County, California; formerly program director, student record concerts, University of Michigan League.

JANE WALLACE (page 29), high school student and member of choir, Ouachita Parish High School, Monroe, La.; winner of first place in the pianists' competition at the Eisteddfod held in Llangollen, Wales, June 14-19, 1949.



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Students "Full Members" Now

ORIGINALLY SET UP in 1947 as one of the "special projects" under the long-range MENC Advancement Program, the student membership and student activities plan has this year grown beyond the project status—and is now firmly established in the permanent organizational structure of the National Conference. The student member enjoys all the privileges of active membership (except voting and holding office) in the MENC and in the state association in which his institution is located.

To administer the plan, "student membership secretaries" have been appointed to care for student memberships in each state and also in each of the six MENC divisions; previously, these administrators were called "chairmen" and worked with project committees, now no longer needed. Over the whole plan, of course, is National Secretary Thurber H. Madison of Indiana University, Bloomington, whose vision and administrative ability have hovered over the entire movement as it has grown. And on the local level, each faculty advisor, or chapter sponsor, is responsible for making the student chapter on each respective campus a contributing factor to the college, the state, and the entire MENC. To all of these workers—and to the student officers and members themselves—the "senior" segment of MENC membership offers sincere congratulations for their splendid accomplishments. Information and necessary forms for installing a chapter and enrolling student members will be supplied upon request by the MENC Headquarters Office, 64 East Jackson Boulevard, Chicago 4.

New Teachers

A NUMBER OF SENIOR and graduate students have reported their acceptance of music positions since the November-December 1949 JOURNAL went to press. Thus, the following names have been added to those of the 1,086 new active MENC members listed in the November-December issue. The present address and type of position (abbreviated to save space) are given, together with the former student chapter. A complete list or roster of student chapters is continued on page 57 of the November-December JOURNAL.

The new members welcomed into their professional organization are:
 Cecile Anderson (234) 1002 Lamont St., Kingsport Tenn, elem
 Lee Carson (120) Ripley & Hartland County Schools, Ohio, elem & jr h s voc
 Martha Gilbert (3) Lyme Cent School, Chautmont N Y, supv
 Ruth A. Graber (153) 129 Interstate Pkwy, Bradford Pa, twp supv
 Michel Lencioni Hauss (4) Teague School, Fresno Calif, jr h s
 Paul R. Heyboer (31) 2474—52nd St SE, Grand Rapids Mich, jr h s instrl

Howard K. Hood (234) Sullivan H S, Kingsport Tenn, band
 Aileen Howard (56) 4002-50th Ave NE, Seattle Wash, jr h s
 Bonnie N. McBee (195) 3720 Rawlins, Dallas Tex, elem
 Vivian Christene Moore (209) Box 674, Houston Tex, elem
 Louis A. Racz (111) Ashley Hall School, Charleston S C, instrl
 Marian L. Wilson (11) 6322 Rimpau Blvd, Los Angeles Calif, sub

Typical Chapter Calendar

ARTHUR L. FRITSCHER, student chapter sponsor at Western Illinois State College, Macomb, writes: "I have just sent forty-two cards to the Chicago MENC office. Last year we had fourteen members and aimed at doubling this year. Consequently, we are well pleased to triple rather than double! We are now aiming at a seventy-five per cent attendance at St. Louis, but anticipate going over that goal also. . . . We meet regularly on the fourth Tuesday of the school month, and much of the credit for planning our programs is due to the Chapter officers: President—Frankie Reader; vice-president—Otto Werner, and secretary—Helen Hohn."

The program of the Western Illinois group is here presented as a sample of campus activities of chapters which plan ahead for an entire year.

October 25—Formal Initiation. Address by Thomas Williams, Head, Department of Music, Knox College, Galesburg, Illinois, "Music Education as a Career."

November 22—Audio-Visual Aids in Music Education. Movies, films, sound strips, etc.

January 31—Panel Discussion, "We Ask the School Administrators Questions." Panel of school administrators with questions prepared in advance by student committee.

February 28—Panel Discussion, "We Find Out First-Year Teaching Problems." Recent graduates of Western Illinois State College on panel.

March Meeting—Pre-Conference Planning Meeting, "We Will See You in St. Louis, Louisie."

April Meeting—Post-Conference Meeting, "We Went to the MENC and What Did We See?"

May 2—Debate, "Contests versus Festivals." (Especially appropriate since we have Illinois High School Contest on campus April 28-29.) Also election of officers.

List of Student Authors

MANY former student members, now new teachers, have submitted articles on "First-Year Teaching Experiences" to be used in various ways—some perhaps for later publication in the JOURNAL. While it is not possible to give a complete list at this time, some of the persons who have sent in contributions of interest are:

Dorothy Jean Coar, grade and junior high school vocal director, from Carnegie Institute of Technology, Pittsburgh, Pennsylvania.
 Ann Conally, Indian Head (Maryland) Junior High School.
 Russell L. Dickenson, supervisor of music, Stockton, Kansas.

Margaret Fritschel, from Wartburg College, Waverly, Iowa.
 Elizabeth Garrett, Mount Holley (North Carolina) Graded Schools.
 Jean E. Gentry, teacher, Greenwich, Conn.
 Mae Fern Hames, Cheyenne (Wyoming) Public Schools.
 William H. Hampton, Bell High School, Los Angeles, California.
 Constance V. Hanley, music consultant, Niagara Falls, New York.
 Mary Janjigian, first-grade teacher (music minor), from Fresno (California) State College. "What in My Education Helped Me in Teaching Music."

Lee Kjelson, supervisor, Valentine, Nebr.
 Lewin LaRue Langley, choral director, High School, Kinston, North Carolina.

William B. Marvel, instructor in vocal and theoretical music, San Luis Obispo (California) City Schools. "Building a Choir in a Small Junior College."

June Measell, from Music Education Department, Olivet Nazarene College, Kankakee, Illinois.

Joyce McKinley, elementary music supervisor, Manistee, Michigan.

Shirley George McMann, Fleischmanns (New York) High School.

Jesse Pearl, Homestead (Florida) H. S.
 Mrs. Charles H. Peterson, Mills School, Louisburg, North Carolina.

Max Reed, instructor in instrumental music, Massillon (Ohio) Public Schools. "Music Education as a Career."

Lyndon Stanger, McLean, Illinois, from Illinois Wesleyan University, Bloomington.
 Dorothy R. Stout, Swedesboro (New Jersey) High School.

Catherine Crunk Talbert, Upland (California) School District.

Betty Taylor, supervisor of music, Meriden (Kansas) Public Schools.

Martha Washington, Clinton (South Carolina) Public Schools.

Frances Yarbrough, senior music major, Georgia State College for Women, Milledgeville. "A Student Teacher Integrates."

Helen Yoskowsky, Patterson Park Junior-Senior High School, Baltimore, Maryland.

Student Activities Progress Report

REPORTS from faculty sponsors and officers of the various states, and articles printed in state music education magazines, indicate an enthusiastic rise in student activities everywhere. Since the Student Activities Project was initiated three years ago, the membership has increased rapidly and the number of chapters throughout the country is still mounting. Activities of student groups vary with the needs of each campus and state. Frequently, however, they include band, orchestra, and choral technics, clinics, panel discussions, professional and social activities on the campuses, and participation in music festivals—as well as state, division, and national MENC conventions.

Articles in State and Campus Magazines

More and more news of activities, both of the MENC student chapters and of music and music education students in general, is being printed in the state

association journals and, in a few instances, campus publications. State editors as a group welcome reports from student groups. Articles and pictures of student groups were especially prominent in the *Kansas Music Review*. A group photo of the University of Wichita Chapter was printed in the October *Review* in connection with the group's role as host to the MENC student activities at the November state association convention. The picture of the Washburn Municipal University group appears above a short history of the organization in the same issue. A picture of the University of Wichita Concert Band dresses up an earlier issue of the *Review*, and many notes concerning musical programs such as concerts, operettas, festivals, etc., by college students appear in every issue.

Last March the *Illinois Music Educator* printed programs presented by the University of Illinois string groups and concert band, and included a picture and short article about the production of "Carmen" given by the Music Department of Eastern Illinois State College.

Indiana is also proud of her student members. The October issue of *The Indiana Musicator* contains an article on the Hoosier Symphony Orchestra and Chorale, a project of Canterbury College and the Hoosier Symphony and Choral Society, Inc. Last spring a special issue of the *Musicator* devoted several pages to reports from the various student chapters, and listed, as a service to the public schools as well as to the students themselves, all names of graduating seniors and their major fields. Other state magazines might wish to follow this procedure.

Plans for Students at State Conventions

In addition to encouraging all student members to attend the National Conference in St. Louis March 18-23, state presidents and state student membership secretaries are planning special programs for students at the state conventions. Reports on these plans have come in from sixteen states. Of the sixteen, three—Kansas, Arizona, and Virginia—included student activities in their state convention programs held in November. Student members were admitted to all the sessions of the Kansas Music Educators Association, and a special mixer was given for them. At this event, students from the various colleges presented musical numbers and heard addresses by state and national officers.

The Arizona School Music Educators Association invited all student members to attend the state convention held at Phoenix, and a large number of them were present for the occasion. No special activities were planned for them, since, with the limitations of time in mind, the student group had indicated that they preferred to attend the regular meetings where they would have an opportunity to meet state leaders in the music education field.

Students attending the Virginia Music Educators Association Convention at Richmond recently had an opportunity to meet a number of state and national figures in the music education field and to hear James Mursell. Many observed Harry Wilson rehearse and conduct a state-wide chorus of school children.

Six of the states—Indiana, California, Colorado, New York, West Virginia, and Wyoming—reported that special events for students at their conventions are under consideration. Victor Kestle of Ball State Teachers College is organizing a student program for the Indiana

Music Educators Association Convention January 27-28. Plans include a student members' sight reading band made up of students from the various state chapters. The band will be organized by Samuel Flueckiger of Manchester College, and each college band director will conduct two numbers. Students are also encouraged to attend a symposium for first- and second-year teachers being planned in Indiana as a sort of general follow-up to activities of the student while in college.

Student activity plans for the California Association Convention to be held April 2-5 are still in the discussion stage. Under consideration are a student reception, a panel and section discussion for student members, a recreation period for student members, and an all-college conference band, orchestra, or chorus.

The Colorado group will initiate student members into active participation in their state organization by using them in clinic groups at the convention. They will participate in band, orchestra, and choral groups. To protect the interests of the students, the state officers are arranging the conference schedule so that students may also participate in the regular meetings of professional members.

Like the California group, the New York Association plans to have a panel and open forum for its student members, according to Irving Cheyette, New York student membership secretary. The topic to be discussed will be "An Integrated Five-year Program for Teacher Preparation in Music in New York State as Compared with a Four-plus-one Graduate Year with Intervening Experience between Baccalaureate and Masters Degrees."

The immediate goal of the West Virginia people in the student field is to sell the Conference idea to the colleges. At present, there are only three chapters in the state. These three will have their first union meeting at the state convention January 29-31. Wyoming student groups will act as hosts for district clinics at the Wyoming state convention.

Massachusetts and South Dakota are not planning state conventions this year. The Montana Association had more than thirty student members—not only from the largest chapter but from over the state—in attendance at its Annual Conference in Butte December 8-10. In addition to participating in the regular activities of the Conference, students had a special get-together.

Students were invited to attend all meetings, demonstrations, concerts, and exhibits at the Midwestern Conference on School Vocal and Instrumental Music at Ann Arbor, Michigan, January 13-14. Olaf Steg, student membership secretary for Michigan, worked with William D. Fitch on special arrangements for students for this event. A special no-host luncheon meeting on January 15 was scheduled to give students an opportunity to get acquainted and to discuss their mutual interests and problems. They were able to hear and meet Newell Long, President of the North Central Division, and other notables in the music education field. No admission was charged the students.

Letters from Faculty Sponsors

We have received many detailed programs of scheduled campus events which indicate a great deal of purposeful activity. Robert W. Buggert, faculty sponsor at the University of Wichita, has sent us reports of the October and November meetings of the group on his

campus. The October meeting, the first one of the year, opened with a picnic supper. A musical program was presented by several students, and an address concerning the relationship of the music educator to the students, the parents, and the administration was given by James P. Robertson, conductor of the University of Wichita Symphony Orchestra. Officers were elected at the November meeting, and committees were set up to handle the planning for the year's activities. Earl Dungan, supervisor of music at Winfield, Kansas, was the guest speaker.

Ronald Gearman, faculty sponsor for the group at Bemidji (Minnesota) State Teachers College, has reported that his group met recently to discuss the professional aspects of music education. Under consideration were the relative importance of a general academic background as against a very specialized training in one or two fields; the relative importance of the academic and the social factors to consider in evaluating available job openings; the relative importance of salary, living conditions, the attitude of the superintendent and community toward music in general; the existing musical program at the school, etc. Information was given about the recommendation folders on file for each graduate in the Placement Bureau.

A general outline of the work to be carried out by the student group at State Teachers College, Indiana, Pennsylvania, has been reported by the faculty sponsor, Clel T. Silvey. The group plans weekly meetings at which much time will be devoted to a critical analysis and discussion of the most recent issue of the *JOURNAL*. The group planned to send fourteen delegates to the state convention in Harrisburg December 1, and is planning to send three senior members to the St. Louis Convention in March.

Many of the chapters have indicated that they have set up formal organizations and have elected and installed officers. The Ohio chapters as a group have established their own constitution and have had it approved by the Ohio Music Education Association with which they are working closely. In it they state that their purpose is to give music education students in the colleges and universities in the state an "opportunity to participate in all functions of the parent groups, the Ohio Music Education Association, and the Music Educators National Conference, with all rights and privileges except that of voting." They propose to act as a clearing house for ideas and policies for all student chapters in the state, to suggest matters of policy for the state student members organization, and to cooperate with the parent groups. Titles, duties, and election of officers are carefully defined and set up, as are the limits of membership. The document sets up a Board of Control composed of the executive committee and one representative from each formally organized chapter in the state to coordinate activities and guide affairs of the student organization. The constitution provides for a state-wide meeting of the membership each year in conjunction with the OMEA Convention.

Other groups are not so formally organized, but are working on an informal basis. All in all, reports show that students, faculty sponsors, and state organizations are working together to strengthen the program.

In reviewing the progress of the MENC Student Activities Program, it is becoming more and more evident that the best results come from a close work-

ing arrangement between state presidents and their respective state student membership secretaries. The work of one compliments the other when it comes to adjusting the possible activities of the students themselves with the organized agenda of the various state professional groups.

A similar professional partnership exists on a somewhat larger scale with respect to cooperative planning between division presidents and their respective student membership secretaries. Thus, more and more we find the work among students becoming an integral part of our Conference organization as a whole. With Conference officials fully informed as to the possibilities of intelligent student membership activities through an alert student activities committee organization, it would appear that the student project is well on its way to full maturity.

State-wide Student Activities Programs

While Georgia, Louisiana, and Virginia have reported no definite plans for their students at state conventions, they are preparing for extensive state-wide programs this year. Georgia officers report that they are attempting to make students feel a part of that state organization. Talks have been made to student groups by Max Noah, Southern Division student membership secretary, and Leon Culpepper, state president, and arrangements have been made for piano, vocal, and instrumental clinics. Louisiana offers students the same privileges at the state convention it does professional members, omitting, of course, voting privileges. Virginia reports that the Association in that state looks forward to a great increase in student memberships for the year.

Other states are also making plans for extensive state-wide student programs. The Indiana Association has under consideration an arrangement whereby students could watch a teaching demonstration by an outstanding teacher. This, it is suggested, could be worked out either at the state convention or in connection with local campus activities.

In California, an attempt to further good fellowship among student membership chapters is being made by the exchange of regular news sheets. Both the University of Southern California Chapter and the Fresno State College Chapter put out their own news sheets. The University of Southern California prints a one-page, hectographed sheet of interesting items regularly. The issue which came out in November contained important information on the California Music Educators Association convention held December 10, as well as an account of the previous meeting of the student group. The nonprofit publication which is prepared, edited, and printed by officers of the Student MENC chapter on that campus is an excellent means of keeping not only chapter members, students of music, and faculty members up-to-date on happenings in the area, but to inform outsiders as well. Students throughout California are also being urged to take an active part in all existing music education activities. The Fresno State College Chapter recently gave a breakfast at which a guest speaker was present. Members of the Fresno group also attend music clinics and festivals whenever possible.

Though Massachusetts and South Dakota are not planning state conventions

Sing, sing, music was given To brighten the gay and kindle the living.

For Junior High School Boys

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this year, they are not inactive from the standpoint of their student groups. There was a joint meeting of the Massachusetts Music Educators Association and the Boston-In-and-About Club in Boston December 3, and a New Music Clinic in which the Association, Boston University, and The Boston Music Publishers and Dealers Association will participate is scheduled for February 4. This all-day program will include a student round-table meeting. At present, South Dakota

has only one chapter, but student membership officers are writing to colleges where teacher training in music is offered in an attempt to interest them in establishing new chapters.

Many of the states have made the official state association publications available to student members, sending bulk packages to faculty sponsors for distribution, and all are encouraging student members to attend the National Convention in St. Louis in March.

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BOOSEY AND HAWKES, INC.

REVISED CONSTITUTION AND BYLAWS

Proposed for Adoption by the Music Educators National Conference
at Its Biennial Meeting, St. Louis, Missouri, March 18-23, 1950*

CONSTITUTION

ARTICLE I—NAME

This organization shall be known as the Music Educators National Conference, a Department of the National Education Association.

ARTICLE II—OBJECT

Its object shall be the advancement of music education.

ARTICLE III—MEMBERSHIP AND DUES

Section 1. Active Membership. Active membership shall be open to all persons engaged in music teaching or other music educational work and shall provide the privileges of participation in the activities of the Organization, including the right to vote and hold office, and admission to meetings upon the member's compliance with registration requirements. Annual dues shall be \$4.00 to which shall be added the amount of active membership dues of the affiliated state association to which the member belongs; \$1.50 of the dues collected shall be for annual subscription to the national official magazine, the MUSIC EDUCATORS JOURNAL.

Sec. 2. Partial Membership. Partial membership shall be available to members of affiliated state music educators associations whose constitutions provide for such membership in accordance with the stipulations of Article IX of this Constitution. Annual partial dues shall be \$2.00 (in addition to the amount of state active dues), of which \$1.50 shall be for annual subscription to the official magazine of the Music Educators National Conference. Partial members may not participate in the privileges of the Music Educators National Conference as stipulated for active members in Section 1 above, but, if qualified, may transfer from partial to full active membership status by payment of the required additional amount of dues (\$2.00) at any time during the membership year, and thereby shall be entitled to all privileges of full active membership in the Music Educators National Conference.

Sec. 3. Associate Membership. Associate membership shall be open to residents of areas where Conference meetings are being held who are not professionally engaged in music education, and to others who wish to support the program of the Conference. Annual dues shall be \$3.00 and shall provide for admission to meetings of the Conference, but shall not include a subscription to the official magazine or provide for the right to vote and hold office.

Sec. 4. Student Chapter Membership. Student chapter membership shall be open to students of music education at the college level who are not employed as teachers. Annual dues shall be \$1.00 in addition to the amount of the annual dues collected for the affiliated state association in whose territory is located the institution sponsoring the chapter in which the student member is enrolled. The said annual dues of \$1.00 shall be applied in full as payment for the student member's annual group subscription to the national official magazine, the MUSIC EDUCATORS JOURNAL. Student members shall be admitted to state, division, and national meetings upon compliance with registration requirements, and shall receive all privileges of active membership except the right to vote and hold office.

Sec. 5. Contributing Membership. Contributing membership shall be open to individuals who wish to contribute \$15.00 or more annually to the support of the Conference. Contributing members who are eligible for active membership shall have the rights and privileges of such membership.

Sec. 6. Sustaining Membership. Sustaining membership shall be open to organizations, institutions, or business firms who wish to contribute \$25.00 or more to the Conference. Sustaining membership may include an individual membership assigned to the person designated by the sustaining member firm, organization, or institution. Such individual membership shall convey, to the person to whom it is so assigned, full rights and privileges of active membership provided such person is qualified for such membership as stipulated in Section 1, Article III, of this Constitution.

*Committee on Constitution and Bylaws, appointed by the Board of Directors April 1948: Glenn Gildersleeve (Chairman), Madison College, Harrisonburg, Va.; Hummel Fishburn, Pennsylvania State College, State College, Pa.; J. Leon Ruddick, 1380 E. Sixth St., Cleveland 14, Ohio.

Sec. 7. Life Membership. Life membership shall be open to individuals who are eligible for active membership, and who wish to contribute \$150.00 to an endowment fund for the Conference. Life members shall have all the privileges of active membership, as stipulated in Section 1, Article III, of this Constitution, without further payment of annual dues.

Sec. 8. Patron Membership. Patron membership shall be open to individuals, organizations, institutions, or business firms wishing to contribute \$500.00 or more for endowment, research, or a specified activity. Patron membership may include an individual membership assigned to the person designated by the patron member firm, organization, or institution. Such individual membership shall convey to the person to whom it is so assigned full rights and privileges of active membership for the year, provided such person is qualified for such membership as stipulated in Section 1, Article III, of this Constitution.

Sec. 9. Honorary Life Membership. Honorary life membership shall be conferred by vote of the Conference in recognition of distinguished service to music education. Nominations for honorary membership must be approved by the Board of Directors before being presented at a business meeting. Honorary life members who qualify for active membership shall have all rights and privileges of active membership without further payment of annual dues.

Sec. 10. Remittance of Dues. Dues shall be paid to the Conference business office, to an officially designated representative of that office, or to the treasurer of the affiliated state association to which the member belongs.

ARTICLE IV—GOVERNMENT

Section 1. National Officers. The officers of the Music Educators National Conference shall be a President, a First Vice-President who shall be the immediate past-president, and a Second Vice-President. The President and the Second Vice-President shall be elected at the National Biennial Convention, or by mail as provided in the Bylaws.

Sec. 2. National Board of Directors. The National Board of Directors shall be composed of the National President, National First Vice-President, National Second Vice-President, Presidents of the six Divisions, Presidents of the auxiliary organizations, and six members-at-large, three of whom shall be elected for a four-year term at each biennial National Convention. The National Board of Directors shall have power to increase the size of its membership when such seems for the best interests of the Conference.

Sec. 3. National Executive Committee. The National Executive Committee shall be composed of the three National officers, and five additional members elected by the National Board of Directors from their own membership. The terms of office for members of the National Executive Committee shall be for two years, concurrent with the terms of the National officers.

Sec. 4. National Cabinet. The National President and the Presidents of the six Divisions shall function as a National Cabinet in matters pertaining to their individual and joint responsibilities in the administration of the affairs of the Conference. The National President shall serve as chairman of the National Cabinet.

Sec. 5. Officers of the Divisions. The officers of each Division shall be a President, a First Vice-President who shall be the immediate past-president, and a Second Vice-President. The President and Second Vice-President for each Division shall be elected at the biennial Division Convention, or by mail as provided in the Bylaws.

Sec. 6. Division Board of Directors. The Board of each Division shall be composed of the Division officers, the Presidents of the affiliated state organizations in the Division area, one representative from each state in the area not having an affiliated state association, and four members-at-large, two to be elected for four-year terms at each biennial election.

Sec. 7. State Presidents National Assembly. The Presidents of the affiliated State Music Educators Associations shall constitute an advisory board to the National Board of Directors. Biennial meetings of this body, which shall be known as the State Presidents National Assembly, shall be held at the time of the biennial National Convention. The incumbent First Vice-President of the National Conference shall act as chairman and be the presiding officer. The National officers of the Conference

and the Division Presidents shall be ex officio members of the Assembly.

Sec. 8. Council of Past Presidents. The past presidents of the National Conference shall serve as an advisory body to the National Board of Directors, to the Music Education Research Council, and to the Editorial Board. They shall act as the Resolutions Committee for the Music Educators National Conference, shall have the right to recommend educational policies, and shall assume such other duties as may be assigned by the National Board of Directors. At each National biennial meeting they shall elect, from their membership, a chairman and a secretary for the ensuing biennium.

ARTICLE V—ELECTIONS

On or before the day of the official opening of each biennial National Convention and each biennial Division Convention the Board of Directors (National or Division, as the case may be) shall select a Nominating Committee of seven, one of whom shall be designated as chairman. The National Nominating Committee shall consist of one member from each of the six Divisions and one member-at-large who shall be named as chairman. On or before the day of the biennial business meeting (National or Division) the Nominating Committee shall present for election the names of two candidates each for President and Second Vice-President, and for each member-at-large to be elected. The election shall be held on the day of this business meeting and shall be by ballot, or the election may be conducted by mail if authorized by action of the National Board of Directors as provided in the Bylaws. A majority of votes cast shall be required to elect.

ARTICLE VI—MEETINGS

Section 1. Conventions. National meetings of the Conference shall be held biennially in the even-numbered years between the dates of February 15 and July 15, or at such other time as may be determined by the National Board of Directors. Division meetings shall be held in the odd-numbered years. A business session shall be held not later than the day preceding the closing day of each biennial National or Division Convention. Five per cent of the active members registered at the convention shall constitute a quorum.

Sec. 2. Departmental Meeting of the National Education Association. The Music Educators National Conference, in its function as a Department of the National Education Association, as prescribed in Article IX of this Constitution, shall hold one or more sessions at the time and place of the annual meeting of the National Education Association.

Sec. 3. Board of Directors Meeting. The Board of Directors (National or Division) shall meet at the call of its President, or upon the joint request of not less than five members of that Board. A quorum of not less than fifty per cent of the members of such National or Division Board shall be required for the transaction of business. Authority for emergency action by the National Board or by a Division Board may be secured by mail, and action thus taken shall be effective until confirmed or reconsidered at the next official meeting of the Board concerned.

Sec. 4. National Executive Committee. The National Executive Committee shall meet at the call of the President, or upon the joint request of not fewer than three members of the Executive Committee. A quorum of five members of the Executive Committee shall be required for the transaction of business. Authority for emergency action may be secured by mail, and action thus taken shall be effective until confirmed or reconsidered at the next official meeting of the Executive Committee or Board of Directors.

Sec. 5. National Cabinet. The National Cabinet shall meet upon call of the National President.

ARTICLE VII—MUSIC EDUCATION RESEARCH COUNCIL

Section 1. Personnel, Purpose, and Authority. The Music Education Research Council shall consist of eighteen members elected as stipulated in Section 2 below. The Council shall, by means of its own membership and of such Conference Committees and other members as it may call into cooperation, conduct studies and investigations of such phases of music education as shall be referred to it by the Conference, or as shall originate within itself, and, on the basis of its findings, shall make reports and interpret educational tendencies. It shall serve in an advisory capacity to the Editorial Board. In no case shall the Council assume administrative, executive, or publicity functions. The Research Council shall convene at the time and place of the National Biennial Convention, and at such other times and places as may be arranged by the Chairman to meet needs and convenience.

Sec. 2. Members of Research Council. At each National biennial business meeting the National Board of Directors, after consultation with the Music Education Research Council, shall present to the members of the Conference for confirmation the names of six active members of the Conference to serve on the

Research Council for the ensuing six-year term, said six members to take office immediately. The Research Council shall, at each biennial convention of the Conference, elect from its membership a Chairman and a Secretary to serve for the ensuing two-year period.

ARTICLE VIII—AFFILIATED AND AUXILIARY ORGANIZATIONS

The National Board of Directors may, at its discretion, accept from an established organized group an application for auxiliary or affiliate relationship with the Conference, provided the activities of the applicant organization do not duplicate or conflict with the program of any similar organization previously recognized by the Conference. The constitutions of organizations accepted for such affiliate or auxiliary relationships shall not conflict with any provision of the Constitution of the Music Educators National Conference.

ARTICLE IX—AFFILIATION WITH THE NATIONAL EDUCATION ASSOCIATION

The Music Educators National Conference shall be affiliated with the National Education Association, and shall function as the Department of Music of that organization. Such affiliation shall not restrict or alter the provisions of this Constitution and the accompanying Bylaws; nor shall such affiliation alter the status of the Music Educators National Conference in its relationship to its auxiliary and affiliate organizations, nor the operation and activities thereof, nor the rights and privileges of individual members as herein set forth.

ARTICLE X—AMENDMENTS

This Constitution may be altered or amended by an approving vote of two-thirds of the members voting at a biennial National election; or the Constitution may be altered, or amended, by an approving vote of two-thirds of the active membership balloting by mail in accordance with the stipulations of the Bylaws, provided, however, that in any case sixty days' notice of such contemplated amendment or alteration shall be given by mail or otherwise, to all active members of record.

BYLAWS

ARTICLE I—DUTIES OF NATIONAL OFFICERS

Section 1. National President. The National President shall preside at National meetings of the Conference, of the National Board of Directors, of the National Executive Committee, and of the National Cabinet. He shall have the power to appoint committees not otherwise provided for in the Constitution and Bylaws. He shall plan the programs for the National meetings of the Conference, and shall perform all other duties pertaining to his office.

Sec. 2. National First Vice-President. The First Vice-President shall serve as adviser to the President, shall serve as permanent chairman and presiding officer of the State Presidents National Assembly, and shall have such other duties as may be assigned to him by the President and the Board of Directors.

Sec. 3. National Second Vice-President. The Second Vice-President shall assume all duties of the National President in case of the disability or absence of the President, and shall have such other duties as may be assigned to him.

Sec. 4. National Board of Directors. The National Board shall: (1) administer the business and educational affairs of the National Conference, and have responsibility for its general policies and program of activities; (2) fill vacancies in National offices by temporary appointments pending regular elections; (3) have jurisdiction in all matters pertaining to the geographical divisions of the National Conference, and, with the concurrence of the Boards of the Divisions affected, have power to authorize the combining, dividing, or redistricting of Divisions for the purpose of holding Division meetings, or for other reasons deemed to be in the interest of the Divisions affected and the Conference as a whole; (4) nominate the members of the Music Education Research Council, select the members of the National Nominating Committee, and elect the members of the Executive Committee.

Sec. 5. National Executive Committee. The National Executive Committee shall: (1) be responsible for the business management and operation of the organization, and for the management and control of the funds thereof; (2) fix the time and place of the National biennial meetings and cooperate with the President in planning the details of such meetings; (3) represent, and act for, the National Board of Directors in the intervals between the meetings of that body; (4) appoint an Executive Secretary, prescribe his duties and compensation, and have full supervision and control of his acts as Executive Secretary; (5) provide annually for a complete auditing of the accounts of the Conference by a duly qualified accountant; (6) appoint an editor, or editors, or an editorial board, for Conference publications, and

have full supervision and control of the acts of such person, or persons, in the performance of editorial duties; (7) supervise and direct the publication of yearbooks, proceedings, bulletins, Research Council reports, committee reports, and all other official publications.

ARTICLE II—DUTIES OF DIVISION OFFICERS

Section 1. Division President. The Division President shall preside at all meetings of his Division and at all meetings of the Division Board of Directors. He shall have the power to appoint committees not otherwise provided for in the Constitution and Bylaws. He shall, in consultation with the Division Board, prepare a program for the biennial meeting of his Division, and shall perform all duties pertaining to his office. He shall be responsible for implementing the over-all program of the Conference within his Division. He shall serve as chief coordinating officer for the affiliated state associations in the Division. He shall be a member of the National Cabinet.

Sec. 2. Division First Vice-President. The First Vice-President of the Division shall serve as adviser to the Division President, and shall have such other duties as may be assigned to him by the Division President and the Division Board of Directors.

Sec. 3. Division Second Vice-President. The Second Vice-President of the Division shall assume the duties of the Division President in case of the disability or absence of the Division President. He shall assist the Executive Secretary in the collection of official records and material, and shall serve as recording secretary of the Division Board of Directors.

Sec. 4. Division Board of Directors. The Division Board of Directors shall: (1) have general jurisdiction over and responsibility for the functions of the Division as a geographical and organizational segment of the Conference, such as the biennial Division meetings and similar activities; (2) serve as the coordinating medium for the affiliated state associations comprising the Division; (3) assist the President in an advisory capacity in the appointment of committees; (4) fill unexpired terms in the case of vacancies in the said Board.

ARTICLE III—STATE PRESIDENTS NATIONAL ASSEMBLY

The State Presidents National Assembly, besides serving as a clearing house and advisory body in matters pertaining to policies, organizational functions, activities, and interrelationships of affiliated state associations (state units of the MENC), may recommend to the National Board of Directors educational programs or activities which can be implemented or aided through the activities programs or organizational facilities of the state associations. The Assembly may also make recommendations to the Council of Past Presidents and the Music Education Research Council for study and consideration in connection with the respective responsibilities of these bodies.

ARTICLE IV—EDITORIAL BOARD

The Executive Committee shall appoint an Editorial Board of not less than ten members, one of whom shall be designated as Chairman. It shall be the duty of this group to supervise the publication of the MUSIC EDUCATORS JOURNAL, and to act as an evaluation committee for all articles submitted for publication. The Editorial Board shall also act as an advisory committee on all other publications of the Conference. It shall report to the Executive Committee on the value to music education of all books, brochures, or pamphlets being considered for publication by the Music Educators National Conference. The Executive Secretary shall be a member of the Editorial Board.

ARTICLE V—AUXILIARY AND AFFILIATE ORGANIZATIONS

Section 1. Auxiliary Organizations. An auxiliary organization shall be construed as an association performing special functions within the field and organizational framework of the National Conference. It shall be responsible for such activities as shall be assigned to it by the National Board of Directors.

Sec. 2. Expenses for Maintenance of Auxiliary. Expenses for maintenance and operation of such auxiliary organization shall be paid from funds secured directly by the auxiliary, but the facilities and services of the Music Educators National Conference headquarters office and its staff may be utilized by the auxiliary. The auxiliary organization shall pay all direct expenses for special services, printing and postage, travel, etc., incurred by the headquarters office and staff members in behalf of the auxiliary organization. The official magazine of the Music Educators National Conference, and none other, shall be the national official magazine of each such auxiliary organization.

Sec. 3. President of Auxiliary. The President of an auxiliary shall be a member of the National Board of Directors of the Music Educators National Conference (Section 2, Article IV, of the Constitution).

Sec. 4. State Affiliation. State affiliation may be effected when approved by the National Board of Directors by a pro-

vision in the Constitution of the state organization applying for affiliate relationship whereby active membership dues in the state association shall include \$1.50 for annual subscription to the national official magazine, the MUSIC EDUCATORS JOURNAL; or, at the member's option, \$4.00 for full active annual dues for the MENC, of which \$1.50 shall be for annual subscription to the national official magazine, the MUSIC EDUCATORS JOURNAL. Facilities and services of the headquarters office pertaining to membership promotion and processing, record-keeping, and mailing lists shall be available to affiliate organizations. Other special services may be provided under the terms stipulated in Section 1 of this Article for Auxiliary Organizations. To be considered for affiliation the applicant organization must be an established statewide music educators association, recognized within its state as fully representative of all school music education interests of the state.

The President of a state affiliate shall be a member of the Board of Directors of the Division of the MENC of which the affiliate is a state unit. The State President shall also represent his association in the State Presidents National Assembly. (Article IV, Sections 6 and 7, of the Constitution.)

Sec. 5. Maintenance of Affiliate or Auxiliary Relationship. To maintain its status as a state affiliate or auxiliary of the Music Educators National Conference there must be at least one meeting each year of such state affiliate or auxiliary, or of its central governing board. Failure to hold such a meeting during a period of two years shall automatically give cause for suspension of such affiliate or auxiliary. Failure to hold any such meeting for a period of three years shall give cause for cancellation of the affiliate or auxiliary relationship to the Music Educators National Conference.

Before either suspension or cancellation of affiliate or auxiliary relationship shall take effect, thirty days' notice by registered mail shall be given by the MENC Executive Committee to the officers and/or members of the executive body of the delinquent organization last registered in the records of the MENC headquarters office. The MENC Executive Committee may, at its discretion, instruct the headquarters office to withhold transfer of the state's share of dues collected from members in any state where the affiliated state association has become inactive. Such dues shall be held for the account of the state association, subject to the instructions of authorized and qualified officers of the state association. The Music Educators National Conference shall not collect the state's portion of dues from members in a state wherein the state affiliate relationship with MENC has been suspended under the regulations of this Section.

ARTICLE VI—ASSOCIATED ORGANIZATIONS

Section 1. An organization established and functioning within the field of music education, whose members are qualified for active membership in the Music Educators National Conference, may, upon application, be recognized by the MENC Board of Directors as an associated organization. To qualify for such recognition, the purpose and the Constitution and Bylaws of the applicant organization must be in accord with the over-all objectives and with the provisions of the Constitution and Bylaws of the Music Educators National Conference.

Sec. 2. Facilities and services of the Music Educators National Conference headquarters office may, by order of the MENC Board of Directors, be made available to associated organizations in accordance with the stipulated provisions for Auxiliary Organizations, Article V, Section 2, of these Bylaws.

ARTICLE VII—PERSONNEL OF THE NATIONAL BOARD, NATIONAL EXECUTIVE COMMITTEE, DIVISION BOARDS, AND MUSIC EDUCATION RESEARCH COUNCIL

Section 1. Personnel of the National Board of Directors. The National Board of Directors shall consist of the three National officers, the Presidents of the six Divisions, six members-at-large, and the Presidents of the auxiliary organizations. The terms of office of the members of the National Board shall be as prescribed in the Constitution and Bylaws. The Board, with the cooperation of the Boards of the auxiliaries and Divisions, shall have the power to fill vacancies in the Board caused by death or resignation, or other emergency, for the unexpired term of the vacancy.

In the event that the term of a member of the Board of Directors, who has been elected to serve on the Executive Committee, shall expire prior to the end of the biennial period for which he was elected to the Executive Committee, he shall continue to serve on the Executive Committee and shall be ex officio on the Board of Directors until the end of the biennial term for which he was elected to the Executive Committee.

Sec. 2. Personnel and Election of the National Executive Committee. The National Executive Committee shall consist of the National President, National First Vice-President, National Second Vice-President, and five other members elected from the National Board of Directors. The five elected members shall

be chosen as follows: A nominating ballot shall be taken by the Board, each member nominating three Division Presidents for election to the Executive Committee; the four names receiving the largest number of votes shall be considered nominated, and a second ballot shall be taken; the three receiving the highest number of votes shall be declared elected. A similar nominating ballot shall be taken with each Board member nominating two persons from the members of the Board, other than the Division Presidents. The three names receiving the largest number of votes shall be considered nominated, and a second ballot shall be taken; the two receiving the highest number of votes shall be declared elected.

Sec. 3. Personnel of the Division Boards. The Division Boards shall, respectively, be comprised of the Division President, First Vice-President, Second Vice-President, the Presidents of the affiliated state associations within the Division, and the elected state representatives of states not having affiliated state units, together with four members-at-large elected biennially as prescribed in Article IV, Section 6, of the Constitution. The Division Board shall have the authority to fill vacancies or unexpired terms caused by the resignation or death of a member-at-large or of a state representative from an unaffiliated state.

The President and Second Vice-President shall serve for the biennial period for which they are elected. The First Vice-President shall serve for the biennial period following his term of office as President. State Presidents shall serve as members of the Board during the term for which they have been elected to serve as State Presidents. The members-at-large of Division Boards shall serve for four years, with the exception that, at the time of the first election following the adoption of these By-laws, two members-at-large shall be elected for the ensuing term of two years, and two members-at-large for the ensuing term of four years; thereafter, two members-at-large shall be elected for a four-year term at each biennial Division meeting.

In the event that the President of an affiliated state association shall be retired from office by the election of his successor within the twelve-months period prior to the close of the administrative term of the Division, such retiring State President shall continue to serve as a member of the Division Board for the balance of the administrative term of the Division, together with the succeeding President of the said affiliated state association.

Sec. 4. Personnel of the Research Council. Any person holding active membership status in the Music Educators National Conference is eligible for membership in the Research Council, if duly elected. Six months prior to each national biennial business meeting of the National Board of Directors, the Chairman of the Music Education Research Council shall submit to the President of the Conference the names of those Conference members the Council wishes to have considered by the Board for membership. The Board of Directors shall also select names for consideration. Any active member of the Conference may make similar recommendations. At each national biennial business meeting the Board of Directors, after consultation with the Music Education Research Council, shall present to the members of the Conference, for confirmation, the names of six active members of the Conference to serve on its Research Council for the ensuing six-year term. Any member of the Council, who, for good cause, desires to retire from the Council, shall be replaced by the National Board of Directors immediately upon his resignation. Any member of the Council who is inactive may be automatically replaced in the same manner, upon recommendation of the Chairman and seven members of the Council.

ARTICLE VIII—LIMITATION OF RESPONSIBILITY OF THE OFFICERS

The authority and responsibility for the management and for the maintenance of the good will and credit of the Conference is vested in the Executive Committee, but it is expressly understood that neither the Executive Committee, nor any member thereof, nor any salaried officer, nor any member of the Conference shall be required to accept personal financial responsibility for duly authorized bills or obligations, or for suits or litigation which may develop from authorized activities of the organization carried on in good faith and in pursuit of the objectives, purposes, and achievements outlined in this Constitution.

ARTICLE IX—DISPOSITION OF ASSETS IN CASE OF DISBANDMENT

In the event of the disbandment or dissolution of the organization and the liquidation of its physical and financial assets, all funds remaining after the payment of the legitimate bills, and all accrued legal costs and financial obligations, including salaries of employees and expense allowances of officers, shall be transferred to the National Education Association, unless other disposition of such funds or assets shall be directed by legal action of the membership, upon recommendation of the Executive Committee. It is expressly stipulated that, in the event of liquidation, funds of the Music Educators National Conference remaining in the treasury after all financial obligations have been taken care of, shall be utilized only for the purpose of furtherance of educa-

tion in the United States, or some similar related objective which shall be in keeping with the purposes of the organization and of its parent organization, the National Education Association.

ARTICLE X—TERMS OF OFFICE

Section 1. National and Division Officers. Terms of office for the National and Division Presidents, First Vice-Presidents and Second Vice-Presidents, shall be for two years beginning with the opening of the fiscal and administrative year following their election.

Sec. 2. Members-at-large of the National and Division Boards. Members-at-large of the National and Division Boards shall serve for four years, their terms of office beginning at the opening of the fiscal and administrative year following their election.

Sec. 3. Other Members of the National Board. Presidents of the Division Conferences shall serve as members of the National Board for the biennial period of their incumbency as Division Presidents, beginning at the opening of the fiscal year next following their election. Presidents of the auxiliaries recognized and accepted in such auxiliary status at the time of the adoption of this Constitution shall serve as members of the National Board during their respective terms of office. Additional members of the National Board of Directors may be elected by the Board to serve for the biennial period beginning at the opening of the fiscal year next following their election.

Sec. 4. Music Education Research Council. The term of members of the Research Council shall be for six years beginning immediately at the time of the election. Vacancies in the membership of the Council, caused by death or resignation or other reason, shall be filled by the Board of Directors for the period of the unexpired term of the vacancy.

ARTICLE XI—REELECTION OF OFFICERS

National and Division officers and members of the Research Council may not be reelected to succeed themselves, but may be returned to the same office after a period of one or more terms has elapsed.

ARTICLE XII—LIFE MEMBERSHIP FUND

Section 1. During the life of a life member, there shall be apportioned annually to the general fund, from the income from the life membership fund, the amount required for annual active national and state dues for such life member. Any surplus accruing from the income of the life membership fund, after such payment of the life member's annual dues, shall automatically revert to the general operating fund.

Sec. 2. Upon the demise of a life member the principal of his life membership fee shall remain in the endowment fund. It is expressly stipulated, however, that, in the event the total amount of annual national and state active dues for such life member paid from, or charged against, the life membership fund during the tenure of his life membership shall be in excess of the interest earned by the principal of his life membership fee, then a sufficient amount to cover the excess of the total amount paid for annual dues over the total income earned by his invested life membership fee shall be withdrawn from the endowment fund and credited to the general operating fund.

Sec. 3. The National Board is empowered to make loans from the life membership fund to the general fund to meet temporary emergencies or to finance special activities such as publications and other projects, provided that at the time of making any such loan provision is made to set up a reserve for the reimbursement thereof from the general fund.

ARTICLE XIII—PATRON MEMBERSHIP CONTRIBUTIONS

The principal and income received from patron membership contributions shall be utilized under the authority of the Executive Committee for such purposes as designated by the patron life members. In the absence of specific instructions from a patron life member, his patron contribution shall be placed in the life membership fund or utilized otherwise as in the discretion of the Executive Committee seems desirable and in the interest of the organization.

ARTICLE XIV—COMMITTEES

Special committees shall serve during the term of the administration in which they are appointed, or for such period as may be determined by the responsible administrative officers. Committees dealing with specific educational projects shall base their general plan of action on policies adopted by the Conference, or approved by the National Board of Directors.

ARTICLE XV—EXECUTIVE OFFICERS

Section 1. Executive Secretary. The Executive Secretary shall keep a complete and accurate record of all National and

Division business meetings of the Conference, all meetings of the National Board of Directors and Executive Committee, and all meetings of the Division Boards. He shall conduct the business of the Conference in accordance with the Constitution and Bylaws, and in all matters shall be under the direction of the Executive Committee. In the absence of instruction from the Executive Committee, he shall be under the direction of the National President. He shall receive all moneys due the Conference, and shall countersign all bills. He shall be custodian of all property of the Conference and shall serve as Secretary of the National Board of Directors, the National Executive Committee, and the Division Boards. He shall have the proper records available at all official meetings. He shall give such bond as may be required by the Executive Committee. He shall act as business manager of the official Conference publications, and shall send monthly statements of the Conference to the Board of Directors. He shall submit an annual report to the Executive Committee. At the expiration of his term of office, he shall turn over to his successor all money, books, and other property of the Conference.

Sec. 2. Assistants to the Executive Secretary. The Executive Secretary may engage an assistant, or assistants, to whom he may delegate authority, with the approval of the National Executive Committee.

ARTICLE XVI—FISCAL AND ADMINISTRATIVE YEAR

The fiscal and administrative year shall be from July 1 to June 30, or such other period as may be determined by the National Board of Directors.

ARTICLE XVII—MEMBERSHIP YEAR

The annual period for which payment of membership dues shall be applied shall be the calendar year, January 1 to December 31.

ARTICLE XVIII—STATE AND NATIONAL ACTIVE MEMBERSHIP DUES

Section 1. It is expressly stipulated that active membership dues for the Music Educators National Conference shall include, in addition to the amount specified in Section 1, Article III, of the Constitution, the required amount of active dues for the affiliated state association in whose territory the member resides. Whether such active dues are remitted to the state association office, to the MENC headquarters office, or to an authorized agent, the state share of such dues shall accrue to the treasury of the state association, and the national share to the treasury of the National Conference.

Sec. 2. Active membership dues accruing from contributing, sustaining, life, and patron memberships, as described in Article III, Sections 5, 6, 7, and 8, respectively, of the Constitution, shall include the state (and national) share of active membership dues as stipulated by the national Constitution and the Constitution of the state association in the territory of which resides the member paying such dues, in accordance with the provisions of said Sections 5, 6, 7, and 8, Article III, of the Constitution. Such active dues shall be credited and disbursed as provided in Section 1 above, and in accordance with the provisions of Sections 1, 5, 7, and 8, Article III, of the Constitution.

ARTICLE XIX—VOTING BY MAIL

The Board of Directors may authorize voting by mail for the purpose of conducting a biennial National or Division election, or for any other purpose or purposes for which a vote of the membership of the Conference shall be required. Mail voting shall be conducted in accordance with the instructions of the Board of Directors, and shall make provision for all members of record to receive ballots and necessary supporting information in ample time to return their ballots before the date of the close of the voting. Such closing date shall be designated by the Board of Directors, and printed on all ballots and other material issued to the members preliminary to the vote by mail.

This Bylaw also applies to the authorization by the National Board of Directors for any such voting by mail. It is expressly stipulated that voting by mail, when duly authorized, shall be conducted instead of voting at the time and place of a meeting at which said voting would normally take place, or during the interim between regular meetings; there shall be no combination of the two voting procedures for an election, or for any other purpose for which balloting by the membership may be required.

ARTICLE XX—RULES OF ORDER

Robert's Rules of Order Revised shall govern in all business meetings of the Conference.

ARTICLE XXI—AMENDMENTS

The Bylaws may be altered or amended in the same manner as that provided in Article X of the Constitution.

Some Current Publications

OF THE

MUSIC EDUCATORS NATIONAL CONFERENCE

MUSIC ROOMS AND EQUIPMENT

This completely revised and much enlarged edition of the Music Education Research Council Bulletin No. 17 includes a treatise based on a study by Clarence J. Best. Deals with all aspects of planning, construction, acoustical treatment, equipment, etc., and with all types of facilities for schools, colleges and communities, ranging from complete music buildings to classrooms and individual practice rooms, from auditoriums to general purpose gymnasium-theater-rehearsal-room combinations and band shells, and from the simplest to the most elaborate installations for music libraries, instrument storage, wardrobe, and all other essentials. Requirements of the largest and smallest schools are taken into account. Eighty-three floor plans and reproductions of photographs and charts. 112 pages. Paper cover. Sewed binding. September 1949. \$1.50 postpaid.

PIANO INSTRUCTION IN THE SCHOOLS

Report and educational analysis of a nation-wide survey of piano instruction in the schools. Makes available facts and figures which have been supplied by school administrators and music educators throughout the United States and compiled by the Research Department of Foote, Cone & Belding. The educational analysis by William R. Sur, chairman of the Music Education Research Council, enhances the value of the report of the survey, not only in aspects directly concerned with the title of the book, but also in connection with current trends and practices pertaining to the over-all music program in its relation to the general curriculum. 76 pages. Illustrated. Paper cover. Sewed binding. June 1949. \$1.00 postpaid.

BIBLIOGRAPHY OF RESEARCH STUDIES IN MUSIC EDUCATION

One of the most valuable current publications sponsored by the Music Education Research Council, this volume presents a revision of the bibliography published in 1944. The catalog of some 1,600 titles, representing nearly one hundred institutions, was prepared by William S. Larson; provides a screening of the lists in the former edition; covers a seventeen-year span (1932-1948). The revised and extended lists of titles are supplemented by a topical index. 132 pages. Paper cover. Sewed binding. July 1949. \$2.00 postpaid.

MUSIC SUPERVISION AND ADMINISTRATION IN THE SCHOOLS

A report of the Music Education Research Council (Bulletin No. 18). Prepared by Charles M. Dennis and Peter W. Dykema, with the cooperation of Marguerite V. Hood, Helen M. Hosmer and William R. Sur. Contributors include Grace V. Wilson, Mabelle Glenn, Samuel T. Burns and Glenn Gildersleeve. 32 pages. Self cover. June 1949. 50c postpaid.

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The title describes the scope of the volume, which includes in its contents the results of the first four-year period of MENC Curriculum Committee investigations. This material represents the culmination of the efforts of some 2,000 persons from all parts of the United States and from other countries, and deals with forty related areas of music education. Helpful to administrators planning courses of study or the extension of school music courses. Invaluable as a text and supplementary book in music education courses. Wide range of usefulness as a handbook for those interested in any phase of school music teaching. 272 pages. Flexible board cover. 1947. Third printing, December 1949. \$3.50 postpaid.

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MUSIC EDUCATORS NATIONAL CONFERENCE
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Music Educators Journal

CONTENTS

VOL. XXXVI, NO. 3

JANUARY 1950

MENC Directory	2
Bulletin Board	8
Advertisers' Index	11
Music Influences Classroom Discipline. <i>Katharine Scott Taylor</i>	13
Music and the Public Welfare. <i>Doak S. Campbell</i>	15
Music for Everyday Living. <i>Arnold E. Hoffmann</i>	16
The Story of a Plan. <i>Helen L. Schwin</i>	18
Place of the Junior College in Training Musicians. <i>Muriel Reiss</i> ..	20
The Psychology of Memorizing. <i>Grace Rubin-Rabson</i>	22
MENC Biennial Convention, March 18-23	24
The Music Industry Enlists in Music Service. <i>Louis G. LaMair</i> ..	26
We Traveled Abroad. <i>Jane Wallace</i>	29
Western Music in Japan	31
Displaced Persons Arpeggio. <i>James A. Ryberg</i>	37
Pictures in the News	38
Music Is Our Language. <i>Eusebia S. Hunkins</i>	40
Workshop in Music Education. <i>Carl J. Peterson</i>	42
Art in Education	47
Positive Attitudes Toward Singing for Adolescent Boys <i>Anola Radtke</i>	48
For International Understanding	49
Music Theory for College Freshmen. <i>Lawrence A. Hanley</i>	51
Factors in Successful String Teaching. <i>Alfonso Cavallaro</i>	52
Greetings from Norway. <i>Ivar Benum</i>	54
Authors	57
The Collegiate Newsletter	59
MENC Constitution and Bylaws	63

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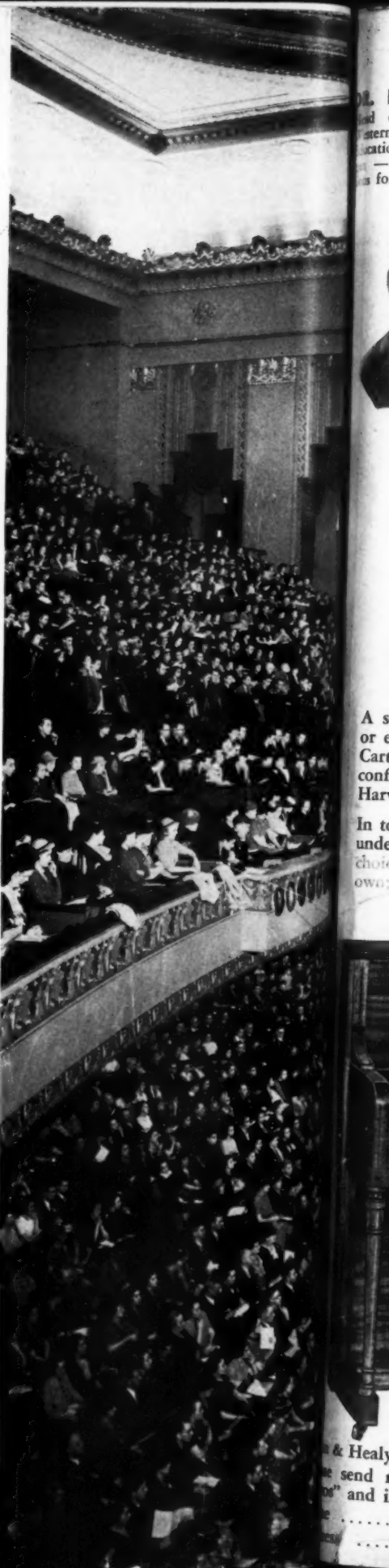
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a cappella16
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